DOCUMENT RESUME

ED 406 284 SO 027 101

TITLE	Planning a Balanced Comprehensive Art Curriculum for the Middle/Secondary Schools of Ohio. Second Edition.
INSTITUTION	Ohio State Dept. of Education, Columbus.
PUB DATE	92
NOTE	259p.
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC11 Plus Postage.
DESCRIPTORS	*Aesthetic Education; *Art Education; Fine Arts; High Schools; Intermediate Grades; Junior High Schools; Middle Schools; Program Development; Program Guides; State Curriculum Guides; *State Standards; Visual Arts
IDENTIFIERS	*Ohio

ABSTRACT

This state of Ohio planning guide is designed to help teachers at middle, junior high, and senior high school levels plan for art activities, units, courses of study, and curriculum guides. The guide stresses planning as a process best carried out at the local school district level where goals, content, and activities can be tailored to the needs of students in the teaching situation. Five refinements have been made in this edition from the first edition: (1) terminology changes to refine, simplify, and clarify the presentation of curriculum concepts; (2) aesthetics has been added as an area of study for students; (3) three complete units are presented as exemplary models in planning a balanced comprehensive art curriculum for middle/secondary schools; (4) elimination of a chapter from the first edition that was judged by practicing teachers and administrators as not as useful as other chapters; and (5) a title change to more adequately convey the type of art curriculum recommended for all young people in Ohio. Aspects of art curriculum theory are discussed in the first three chapters. Chapter 4 focuses on the planning process itself. Chapter 5 presents three model teaching units that exemplify the use of characteristics discussed in previous chapters. Chapter 6 is concerned with the overall administration of the art program. It offers recommendations for types of courses, enrollment, schedules, staffing and resources. Chapter 7 discusses issues dealing with curriculum evaluation of an art program. The seven chapters include: (1) "Program Goals for a Balanced Comprehensive Art Curriculum"; (2) "Content for a Balanced Comprehensive Art Curriculum"; (3) "Art Program Objectives and Subject Objectives"; (4) "Developing a Plan for Teaching Art"; (5) "Exemplary BCAC Units"; (6) "Administering the Art Program"; and (7) "Evaluating the Art Program." (EH)

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Planning A BALANCED COMPREHENSIVE ART CURRICULUM

for the Middle/Secondary Schools of Ohio

ED 406 284

SO027101

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Dedication

This publication is dedicated to the memory of the late Dr. Manuel Barkan of The Ohio State University. His professional scholarship and dedication to art education have continued to inspire and influence the development of this second edition.

Foreword

The Ohio Department of Education is pleased to be able to publish this second edition of the state art curriculum guidelines for middle/secondary schools of Ohio. We do this because we recognize the importance of art education in the middle, junior high, and senior high schools of the state. The study of art offers a unique opportunity for students not only to develop their creative abilities, but also to grow in their understanding of the work of artists and to broaden their awareness of the art of their own and other cultures. This publication will assist school district personnel in developing art programs to achieve these goals.

The original edition of this document, entitled *Planning Art Education in the Middle/Secondary Schools of Ohio*, was recognized by the National Art Education Association in 1983 as the outstanding art curriculum guide in the nation. We value this recognition. We are also grateful to the author and the editorial board for their achievements that have brought honor to Ohio and enduring educational benefits to the students in our middle/secondary schools.

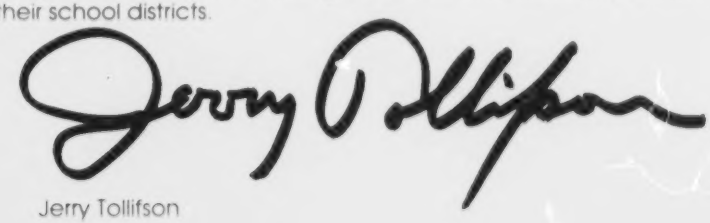
Ted Sanders
Superintendent of Public Instruction

Preface

The first edition of this publication (1977), entitled *Planning Art Education in the Middle/Secondary Schools of Ohio*, has become an important model for art curriculum in the United States. It has served as the basis for planning art curriculum in hundreds of school districts in Ohio as well as in other states and countries. Several other state departments of education have patterned their art curriculum guidelines after this award-winning document.

Along with its companion document, *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*, published in 1970, the original middle/secondary art guide was considered revolutionary. Both publications broke new ground, becoming the forerunners of "Discipline-Based Art Education (DBAE)." This national reform movement has emerged as the single most important change in art education curriculum in twenty years. In Ohio, DBAE is better known as **BCAC—Balanced Comprehensive Art Curriculum**. Both curriculum models are in essential conceptual agreement. Both are based on the belief that more substantive content and greater structure are needed in art curriculum and teaching practices.

This second edition retains the essential features of a balanced comprehensive art curriculum explained in the original publication. We are confident that it, too, will give enlightened direction to new generations of curriculum planners in designing curricula for their school districts.



Jerry Tollifson

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James A. Rhodes State Office Tower and State House Capitol Building, Columbus, Ohio. Just as these two buildings represent change in state government, *Planning A Balanced Comprehensive Art Curriculum for the Middle Secondary Schools of Ohio* represents change in art education in the state.

Changes in This Edition

Five refinements have been made in this edition to improve the quality of the original document. They are as follows:

To be consistent with the Department's recent document, *Fine Arts and Physical Education*[1], some terminology changes have been made. Terms used to define the characteristics of courses of study, such as program goals, program objectives, and subject objectives, have been substituted throughout the new edition. Additional language changes have been made to refine, simplify, and clarify the presentation of curriculum concepts.

Because of the influence of The Getty Center for Education in the Arts[2] through its Discipline-Based Art Education approach to curriculum, aesthetics has been added as an area of study for students. This important art discipline is now included in the goals for "personal development response" and "artistic heritage response."

A significant addition will be found in chapter five entitled "Exemplary BCAC Units." Three complete units are described. They may be used as exemplary models in planning a balanced comprehensive art curriculum for middle/secondary schools.

Chapter four in the original edition, "Contemporary Issues Affecting the Teaching of Art," has been eliminated in this edition. Practicing teachers and administrators did not find this chapter as useful as others as they worked through the curriculum-planning process.

Finally, the title change to *Planning a Balanced Comprehensive Art Curriculum in the Middle/Secondary Schools of Ohio* more adequately conveys the type of art curriculum recommended for all young people in Ohio.

This edition of the middle/secondary art education publication, like the original publication, is born out of the recognition that six important developments have influenced the field of art education during the last 25 years. These developments, detailed in *Planning a Balanced Comprehensive Art Curriculum in the Elementary Schools of Ohio*,[3] are summarized below.

The subject matter of the field of art itself has become an increasingly important source for the goals of art education.[4]

The conception of art activities has been broadened to include art criticism, art history, and aesthetics as well as studio production.[5]

Many current social concerns call for new content.[6]

New developments in the visual arts are providing new content for teaching art.[7]

[1] See notes on page 238

The quest for "excellence" in education has called for new directions in education.[1]

Cognitive processes are increasingly recognized as fundamental in art experience.[2]

Art teachers at all grade levels consider these developments as meaningful and important challenges. To them, they are worthy of serious consideration as they design art courses of study and curriculum guides for their districts. In addition to these challenges, high school art teachers are finding it essential to be sensitive to a development unique to secondary education. It is the possibility of the arts as required subjects in high school.

Recently, influential voices[3] have pointed to the need for all high school students to receive arts instruction as part of a curriculum required for graduation. One of these voices belongs to The College Board. In its book, *Academic Preparation for College: What Students Need to Know and Be Able to Do*,[4] the arts (including visual art) are identified as one of the six "Basic Academic Subjects" that help prepare high school students for college. The book states that work in the arts can serve as one of the means for helping students acquire "Basic Academic Competencies" essential for both college and for learning throughout life — competencies such as speaking and listening, reading, studying, reasoning, and observing.

In a subsequent publication, *Academic Preparation in the Arts*, The College Board further explains why the arts are among the basic academic subjects. Its reasons are summarized below:

"The arts and courses that deal with them train students to apprehend and value the qualitative dimensions of life...

In becoming more sensitive to the unique qualities of a work of art, students also become alert to the qualitative dimensions of life in general....

The process as a whole helps students to understand themselves, others, and fundamental issues...

Work in the arts stimulates the imagination...

Arts courses ask students to analyze, interpret, and evaluate art works and to study the works' history and cultural roots."[5]

Many high schools in the state and nation have accepted the challenge to include course work in the arts as a graduation requirement—not only for college-bound students, but for all students enrolled. Presently, thirty states have state standards mandating graduation requirements that include the arts in all high schools.[6] Recently, the State Board of Education recommended to the Ohio General Assembly that 1/2 unit in the fine arts be required for high school graduation. The decision of the General Assembly is pending. Although Ohio does not have such a requirement at the present time, eight state universities have agreed to require one unit in the arts for unconditional entrance to their

institutions.[4] The arts are defined by the state universities as visual art, music, dance, and drama/theater.

The possibility of requirements in the arts for high school graduation at the state and local levels and the fact that the arts are required for unconditional entrance into state universities should be weighed by curriculum planners. Given this development, art teachers and administrators need to design art courses that serve students with diverse abilities, interests, and ambitions. Courses need to be planned for both college-bound students and those with limited academic abilities, as well as those who intend to make art their career.

The development of the arts as required high school subjects, in addition to the six previously mentioned developments affecting art education, are being accepted by teachers and administrators as challenges needing solutions. To assist school personnel in addressing these challenges, the curriculum model described in this document is offered for consideration.

We have chosen to refer to this kind of curriculum as a **Balanced Comprehensive Art Curriculum (BCAC).** BCAC is comprehensive because it includes four major areas for student learning: *art production, art criticism and aesthetics, art history, and art in society.* BCAC is balanced because, in a kindergarten through twelfth-grade curriculum, balanced attention is given to all four areas in terms of staffing, instructional time, facilities, resources, and support from school administrators and boards of education.

Although nearly twenty years old, BCAC is still on the "cutting edge" of knowledge in the field of art education. It is the art curriculum of the future. Personnel in middle, junior high, and senior high schools are invited to use these guidelines as the basis for planning art courses of study and curriculum guides for their school districts.

Purposes of Planning a Balanced Comprehensive Art Curriculum in the Middle/Secondary Schools of Ohio

This is a *planning guide*, designed to help teachers at middle, junior high, and senior high school levels plan for art activities, units, courses of study, and curriculum guides. This guide stresses planning as a process best carried out at the local school district level where goals, content, and activities can be tailored to the needs of individual students at the point where they are best identified—in teaching situations. The whole notion of preplanning a program long in advance of its implementation is felt by many art teachers to be inimical to the nature of art. However, planning as presented in this guide should not cause us to lose the desirable teaching qualities of spontaneity and freshness. As conceived here, *planning is an exercise in creative problem-solving which can provide a wider array of teaching options and alternatives than would be possible if planning were left to chance.*

There are three major reasons for planning. The first is that planning can broaden a teacher's options in teaching. A common misconception within the community of art

teachers is that a planned curriculum will constrain or impair improvisation in teaching. Teachers strongly feel the need to "do their own thing." If planning limits a teacher's options, then something is wrong with the procedures or the climate in which the planning is undertaken. One measure of a good plan is the degree to which it enables the teacher to help students move freely from one learning experience into another while still maintaining the integrity of the art content being studied. The planning process itself should enable teachers to see new and more relevant ways of achieving goals they hold valuable. Wilson has confirmed this viewpoint in an in-depth case study of art teachers' efforts to implement a district art curriculum. He observed that the written curriculum, although tightly structured and prescriptive, did not discourage teachers' innovations in conducting students' activities. Nor did it inhibit students' creative development. Instead, Wilson repeatedly heard "art teachers insist that in accepting the conditions of a tight structure, they had given up none of their freedom and that the structure had actually provided them with the foundations for innovative behavior."[3]

A second argument in favor of planning is that without some understanding of goals, content, and activities there can be no significant scheme for evaluating art learning. While teachers and students may "feel" that their experiences are significant and meaningful, more than testimonials are needed to satisfy the demands for educational accountability. Part of the planning process can and should involve teachers in the formulation of their own educational objectives and the means by which those objectives are to be assessed.

Planning can serve art teachers in a third way. A curriculum plan can be an influential document. There are never enough funds to operate school programs optimally. Each program or course within a district must vie for limited funds. When budget requests come from two competing subject fields, one with definitive plans for the requested expenditure and the other with a set of vague allusions to "creativity" or "expression," it is all too clear whose request will be honored. Well-conceived plans can often educate school boards and administrators to goals and objectives not ordinarily considered when they think of art education's purpose in the school. Art education is often seen by many educators and the public as an expendable frill. A well-conceived art curriculum not only functions as a resource for the art teachers but also helps to educate parents, colleagues, and the community at large.

Materials in this publication are designed to illustrate possibilities, rather than offer a complete curriculum. They are invitations to be extended, adapted, and tested in terms of locally perceived needs and interests. While some of the material may not seem to apply to particular local situations, most should parallel, complement, or supplement current programs when adapted to them.

In preparing this publication, the Ohio Department of Education suggests possibilities for developing art programs rich in substance and activity. It is hoped that individual teachers working alone or with teams of colleagues will make use of this publication to carry out *Minimum Standards for Elementary and Secondary Schools.*[4] These standards require each local school district to develop a graded course of study for art and all other subjects taught. This guide may also be used in teacher education institutions to prepare art teachers for secondary schools.

How to Use This Guide

Aspects of art curriculum theory are discussed in the first three chapters. Understanding this theory and the related vocabulary aid in the development of a teacher's planning skills. The guide begins with the general concerns of aims and goals (Chapter One) and moves toward the more particular concepts of content (Chapter Two) and objectives (Chapter Three). The next chapter (Chapter Four) focuses upon the planning process itself. General concepts developed earlier are now put to work. The process of selecting appropriate themes, of identifying "gaps" in teaching, and of relating activities and units of instruction are discussed.

The next chapter (Chapter Five) presents three model teaching units that exemplify the use of characteristics discussed in previous chapters. Chapter Six is concerned with the overall administration of the art program. It deals with matters of course design and educational policy. How these are established and how they can be modified are also discussed. The chapter offers recommendations for types of courses, enrollments, schedules, staffing, and resources for middle, junior high, and senior high schools.

In Chapter Seven the problem of curriculum evaluation is broadened to include far more than the evaluation of student performance alone. The evaluation of an art program should include an assessment of the moral and material support received from the community. Evaluation should also extend to the quality and diversity of the activities in the curriculum, as well as the quality of instruction.

These guidelines are accompanied by planning forms and charts. Two forms are designed to assist curriculum planners to carefully structure and sequence learning experiences for students. Three fold-out charts present a structured array of possible objectives to be used and modified by curriculum planners.

This guide is designed to help the reader develop a sound art curriculum for a particular situation. It does not offer a complete, detailed curriculum. To prepare a comprehensive, detailed, and effective plan, one must have a sound understanding of art, its forming processes, its history, and its critical evaluation. This publication cannot do that part of the job. All the guide can do is point the way to an effective use of the teacher's present knowledge about art.

Chapter One

PROGRAM GOALS FOR A BALANCED COMPREHENSIVE ART CURRICULUM

The Aims of Education

Many of the questions encountered daily in art classrooms deal with goals. How many times do students ask questions like "*Why* do we have to make collages?" "*Why* do we have to make puppets today?" "*Why* do we have to look at reproductions when we could be making something?" "*Why* can't I copy this picture?" "*Why* do I always have to think up an original idea?" Teachers usually answer "why" questions with replies such as "The collage helps you learn that visual images take on new meanings when they are arranged differently." "Puppets are a valid form of sculpture." "It is important to see examples of good art." "You are not truly involved in the artistic process unless you attempt to be original."

These answers may be acceptable reasons, but they lack the force of goals. A reason tells *why* something is done; a goal goes on to say why the doing is *valued*. A reason may imply a goal even though the goal is not stated fully. To state the goal fully one must show the goal's connection with fundamental values and beliefs. Here is an illustration of this reasoning process, beginning with the student's question, "Why do we have to make collages?"

What	"The collage activity helps students learn that visual images take on new meanings when they are arranged differently."
How	"The students acquire this understanding through an approach which causes them to modify their images and ideas by placing them in new contexts and by improvising arrangements of the parts."
Why	"The activity provides students with opportunities to acquire and develop their powers of personal expression by visual means."
Fundamental Value or Core Belief	"This is valuable because the ultimate aim is to help all individuals develop their potentials to the fullest extent possible."

Teachers consider the values of collage -making for their students.

The reasoning process started with a description of an activity (*What*); the activity was chosen as an approach to student modification of images and ideas by improvisation (*How*); the reason for the activity was to help students develop their expressive powers (*Why*); this links up to the ultimate educational aim of developing individual potential (*Fundamental Value or Core Belief*). By linking a "reason" for teaching to fundamental values or core beliefs, we clarify our goals. When we push our thoughts back from the specific to the general, we touch upon certain core beliefs about the nature of the individual, the cultural heritage, and society.

In America, these core beliefs or fundamental values reflect a democratic ideology. One core belief is that *every individual, regardless of background and talents, is entitled to develop his/her potential to the fullest extent of his capacity and will.* Thus the value we place on *fostering personal development* must be realized through education. In this guide, personal development is regarded as a central aim of education, including education in art.

Two other core beliefs come into play in this guide. One is the view that *people are made free by their learning which requires their having access to their cultural heritage.* Thus, another central aim of education is the *transmission of the cultural heritage.* Schools exist to help students gain access to their heritage. Verbal literacy is commonly recognized as the principal channel for such access, but people's ideas are also expressed through visual images. Hence, the arts are a recognized part of the cultural heritage.

Still another core belief is that *education benefits the social order not only by providing individuals with knowledge and marketable skills, but also by educating them for roles as citizens.* The latter involves acquainting students with how their own society works and how it compares or contrasts with others. Effective citizenship requires one to understand how decisions affecting everyone's welfare, including artistic welfare, are made and how they are acted upon. Schools thus exist to *improve the social order;* art education has a role to play in achieving this aim of general education.

In summary, if we trace back through the web of reasons for engaging in a simple art activity, we eventually find those fundamental values or core beliefs which undergird all of education. In our society we have created schools and provide general education for three overarching purposes. They are *to foster personal development, to transmit the cultural heritage, and to improve the social order.* As school district personnel develop courses of study and curriculum guides for their schools, they are encouraged to consider these purposes as the basis for formulating philosophical rationales for a Balanced Comprehensive Art Curriculum.

Sources for the Goals of a Balanced Comprehensive Art Curriculum

Should there be a relationship between the goals of a balanced comprehensive art curriculum and the aims of general education? Emphatically, yes. Art education exists in schools to contribute to the attainment of the three aims of general education. The aim of *personal development* is enhanced when art teachers help students develop their capacities for creative, sensitive, and intelligent participation in the visual arts. The aim of transmitting the cultural heritage is enhanced when students study the *artistic heritage* which provides them with a visual record of people's efforts to make sense out of their existence. The social order is enhanced when art teachers engage young people in the study of *art in society.*

By linking our goals to the general aims of education in this way, we show that art has relevance for a wide diversity of people. Three different sets of people are involved in art.

They are (1) students; (2) professional artists, critics, aestheticians, and historians; and (3) various social groups. From this we see that, indeed, *art is for all people*.

What relationship should the goals of art education have to art? The goals of art education should reflect the inherent nature of art itself. Aestheticians have long disagreed about "proper" definitions of art. However, they seem to share a conviction that artistic experience involves two basic modes of participation: *expression* through art and *response* to art.

Expression refers to the ideas and feelings that are conveyed by works of art. The discovery of ideas, the transformation of those ideas by artistic means, and their rendition in an artistic medium are the basic activities involved in expression.

That experience which is evoked when an individual views a work of art is response. It involves the description, analysis, interpretation, and judgment of works of art.

By relating our goals directly to art, we avoid the criticism some have made of art education. Too often, they say, art teaching has little art content of its own, but has become merely the "handmaiden" of other subjects taught in school. More importantly, through this linkage, students are ensured of opportunities to experience the rich varieties of art experiences made possible by both artistic expression and artistic response.

What are the goals of art education and where do they come from? One source is the three general aims of education. The other source is composed of the dual modes of artistic participation—expression and response. By relating these modes of participation with the goals of general education we derive six major goals for a Balanced Comprehensive Art Curriculum. They are diagrammed in the chart on the following page.

Art is for All People:

is

Experienced

as

EXPRESSION

and

RESPONSE

Students	Professionals	Social Groups
Personal Development	**Artistic Heritage**	**Art in Society**
To enable students to express personal ideas and feelings by visual means	To enable students to understand how artists express ideas and feelings in works of art	To enable students to become aware of the ways societies express values and beliefs through visual forms
To enable students to perceive and respond to works of art	To enable students to understand how art historians, aestheticians, and art critics respond to works of art	To enable students to become aware of the ways societies respond to visual images

Each of the six goals serves as an answer to the question "Why should we have art education in the school?" Each goal is a "reason" keyed to particular democratic values. We refer to these six goals as program goals, since they are applicable to the entire program in the school district in kindergarten through twelfth grade. School district personnel are advised to consider these program goals as they develop courses of study and curriculum guides for their schools. They may wish to use them as given or modify and refine them in light of district needs.

Chapter Two

CONTENT FOR A BALANCED COMPREHENSIVE ART CURRICULUM

What Shall I Teach?

"What shall I teach?" is quite possibly the question most frequently asked by teachers. There are several variations to it: "Given the lack of materials, what shall I teach?" or "Given my limited capabilities, what shall I teach?" In this guide, the "what" question is treated differently. "What is there to teach?" means "Is there a particular content unique to art that is not encountered in other fields of learning?" This is an important question to answer. In the previous chapter, the six major goals of art education merely satisfied the claim that art belongs in the curriculum because the purpose of art is similar to that of other subjects. However, if art does not lay claim to a unique content, then there is still no strong reason for having art education in the school.

Art education does have a unique content. Works of visual art are forms of *expression* that evoke *response*. But what is expressed? What is responded to—what subjects, themes, media, formal elements, and styles? In asking these questions, we have inserted certain key features of art that enable us to discuss the seen, felt, and known aspects of the visual arts. Here we begin to uncover the wellspring of a content that is unique not only in school experience but in human experience. In answering the question, "What is the content of art education?" we make it possible to answer the question "What shall I teach?"

In the following pages, seven features of art content will be discussed. They are *subject, theme, medium, product, function, design,* and *style.* Almost anything that anyone can say about a work of art process involves these features. Consider the following conversations which are typical of ones that occur between teachers and students in art classrooms everyday:

Excerpts from a Classroom Discussion of *The Three Musicians* by Pablo Picasso	**Content Analysis**
Student: I don't know what it's supposed to be. It's just a jumble of shapes. There's something like a violin and some robots that look like people or clowns, and there's some music on the table.	The student describes some of the *subjects* in the painting.
Teacher: The meaning of the picture is not immediately clear. Would someone else like to take a crack at it?	The teacher alludes to the difficulty of identifying the *theme*.
Another Student: Everything is painted in simple shapes. Most of the shapes are rectangular and have sharp edges.	The student describes some of the formal features of the work or its *design*.

PABLO PICASSO, *Three Musicians* (1921). Courtesy of Philadelphia Museum of Art, The E. E. Gallatin Collection

Excerpts from a Classroom Discussion of the 200th Anniversary of the Constitution	Content Analysis
Teacher: We have been asked by the school board to participate in the anniversary celebration of the Constitution.	The teacher discusses commemoration as a *function* of art forms.
How many ways has art been used to call attention to our Constitution's two hundredth birthday?	
Student: They painted fire hydrants with designs of American heroes, issued stamps and half-dollar coins, and put on plays, pageants, and TV shows.	The student lists *products*.

Painted hydrant, Columbus, Ohio

Teacher: I would like some suggestions of things we can make for the school's observance. Here are some examples of posters that were done by a process known as stenciling. What are some of the important ideas that are symbolized in these posters?	The teacher discusses the *medium* used to produce posters, which are *a product*. She also introduces the idea of *themes*.
Student: We could make big shapes for stars and stripes or things like the Liberty Bell with the crack in it, and we could use patriotic colors like red, white, and blue.	The student discusses some of the *design* aspects as well as some of the aspects of *subject* and symbol.
Another student: Those are all older symbols, but we could do posters about newer symbols too, like the importance of ecology and the environment for a strong country.	The student discusses *themes* that would be important to use in the posters.
Teacher: We do not have to limit ourselves to the stencil process. That tends to make the work flat and abstract. You may prefer a more realistic effect.	The teacher discusses a limitation of the *medium* in her examples and makes the point that certain media can influence the *style* of the poster.

These seven features of content are present in virtually all discussions of art including scholarly ones. Jaffe's *20,000 Years of World Painting*[14] describes literally hundreds of works of art. A few descriptions are included here.

On Cezanne's Still Lifes (p. 305)

Table cloths, plates, cups, fruit, all lose their accidental character to become vehicles of color and geometrical form brought together in a common order. The artist strives to penetrate the secret heart of nature and it is in his still lives that he comes closest to creating "a harmony parallel to that of nature."	**subject** **design** **theme** **product** **theme**

14

PAUL CEZANNE. *Still Life with Apples* (1895-98). Oil on canvas, 27 x 36 1/2". Collection, The Museum of Modern Art, New York, Lillie P. Bliss Collection.

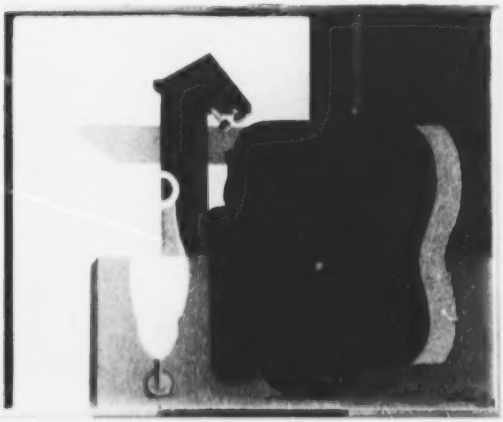
On Ozenfant (p. 336)

Ozenfant and his circle aimed at the same objectivity as the Bauhaus, and at the same time, they adapted the discoveries of Cubism to a style in which flat planes predominated and whose chief traits were lucidity and order. Through his insistence on large, flat surfaces, Ozenfant exercised great influence on industrial art and especially poster art.

style

design

product



Amedee Ozenfant, *Flask, Guitar, Glass and Bottles on the Grey Table* (1920). Courtesy the Kunsthall, Basel, Switzerland.

On Orozco, the Mexican Muralist (p. 349)

His grandiose art serves to mold the political consciousness of the Mexican people, bringing before their eyes, in the broad images of mural painting their own history and historical destiny.

function

product

theme

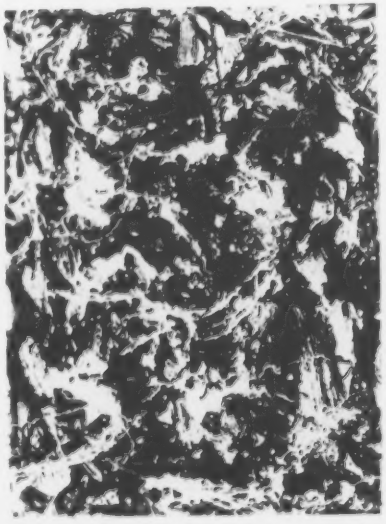
JOSÉ CLEMENTE OROZCO, *Zapatistas* (1931). Oil on canvas, 45 x 55". Collection, The Museum of Modern Art,, New York. Gift of the Kulicke Family.

On Pollock (p. 361)

By letting his brush run over the canvas in free rhythmic movements, or by dribbling paint from brush or can onto canvas laid flat on the floor, he allowed the painting to paint itself without the calculated control of a prior conception.

medium

product



JACKSON POLLOCK, *Number 5* (1950). Oil on canvas 68" x 8 8". Collection, The Museum of Modern Art, New York

On Michelangelo (p. 193)

Michelangelo---painter, sculptor, architect, and poet — dominates all sixteenth century art in Italy by his extraordinary sculptural vision and the depth of his intellect. He considered painting inferior to sculpture because it was more liable to the illusions of the senses, and in his paintings he sought to satisfy the sculptor's ideal.

style

design

A student studying a photograph of Michaelangelo's *Pieta*.

The seven features of art content are a part of the everyday conversation of art teachers and students, as well as scholars. More precise definitions and examples of these seven features follow.

Subjects refer to any and all recognizable objects in the natural and man-made environment as well as objects that are the inventions of the artist's imagination, such as the images inspired by fantasy and feeling. All things that may be represented in a work of art, such as people, trees, animals, and sky are subjects. Some works are nonrepresentational, in which case *subjects* may be absent. For example, Mondrian's paintings do not have a *subject* in the sense used here.

Themes refer to the ideas, moods, or symbolic meanings expressed by the work of art. A painting may depict a dove as a symbol of peace. In this case, peace would be the underlying *theme* of the work. A *theme* like "the horror of war" could be treated through the use of different subjects or expressed by the presentation of different visual qualities. Picasso's *Guernica* and Orozco's *Men at War* share a similar *theme* but use different means to convey their idea.

Two different *subjects* are used to portray the *theme* of liberty, a bell and a woman holding a flag.

Franklin Half Dollar

EUGENE DELACROIX, *Liberty Leading People*, (1830). Courtesy Musée du Louvre, Cliché des Musées Nationaux.

Media refers to physical materials, such as clay, paint, and plastics, used to give a work of art its material form. This term *media* also refers to the processes, such as glazing, stenciling, and chiseling, by which these materials are given form. The transformation of a material into a *medium* of expression characterizes an artist's struggle. Materials *per se* are merely physical substances, but when the artist exploits their visual qualities to express an idea, theme, or feeling they become *media*, that is, means through which the artist's ideas are realized.

Product refers to such works as architecture, altarpieces, drawings, film, pottery, painting, textiles, and the like. Discussions of *products* usually arise when painting is compared to sculpture. The term can be used to designate different kinds of paintings, such as murals, easel paintings, and triptychs.

Function refers to the different uses for which works of art have been made, such as amusement, commemoration, communication, magic, and worship. Objects such as buildings, textiles, and pottery can be described in terms of their utilitarian *function*, but all art has an expressive *function*.

These *subjects* here are the same, people's faces. But one is a woodcut and the other a sculpture. They are different *products* and made with different *media*. They also appear to have different *functions*. One is an expression of a psychological state and the other is an exploration of visual form for its own sake.

LEONARD BASKIN, *Self Portrait at Age 42* (1964). Courtesy Portland Museum of Art, Portland, Oregon.

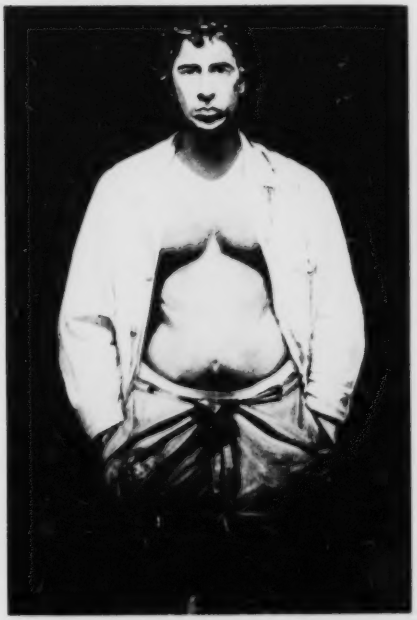
CONSTANTIN BRANCUSI, *Mlle. Pogany* (1931). Courtesy Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Design refers to the structural elements of art, such as line, shape, form, color, texture, space, and movement, and the principles by which these elements are organized, such as rhythm, balance, emphasis, proportion, unity, and variety. The formal analysis of a work of art involves a discussion of the work's *design*. *Design* also encompasses the discussion of visual qualities such as bright-dull, rough-smooth, and agitated-serene.

Style refers to the name given to a group of works seen as belonging together because they resemble each other in some particular way. Works in the same *style* share a common formal design, subject matter, theme, or function. *Style* names sometimes are identical with the culture that produced the works, such as Egyptian, Roman, or Aztec. Other *style* names are derived from the name of a given historical period, such as Gothic or Renaissance, while at other times a *style* name refers to a characteristic visual quality that pervades a group or school of artists, such as the name Cubist or Hard Edge. Style also refers to the personal mannerisms or characteristics that distinguish an artist from his/her contemporaries.

Here are two different *styles*–one photorealism, the other non-objective. However, the same *design* principle has been used to organize them–symmetrical balance

ALFRED LESLIE, *Alfred Leslie* (1966-67). Collection of Whitney Museum of American Art, New York.



LEE BONTECOU, *Untitled* (1962). Courtesy of Leo Castelli Gallery, New York. Collection of Mrs. Elizabeth Blake.

Focusing Activities on Content Features

In planning typical art programs at the secondary level, many teachers focus activities on investigations of various media. Some teachers plan programs around elements of design. Other teachers plan lessons which focus on products, such as masks or posters. Although relatively few teachers focus activities on the study of function, style, subject, or theme, these features contain many rich possibilities for learning in art. While most activities involve several features of content, teachers usually rely only on two or three of the features in their programs. Indeed, thinking of an activity which involves only one feature of content is virtually impossible.

To see how activities can be designed around features of content, examples are provided in which a single feature is dominant. Following the examples, additional topics to be explored by students are presented in "Starter Lists" which can be used by one teacher or by a group of teachers to spark ideas for art content.

Using Subjects as an Activity Focus

Subjects are focused upon when the student is asked to concentrate his/her attention on the representational aspects of a work of art, or to select an object in nature or in the constructed environment for possible representation in a work of art. The student is asked to note the visual characteristics of objects such as people, trees, or buildings, and the play of light upon their surfaces. Subjects also come into play in the study of art when students are asked to compare the ways different artists have treated the same subject or compare the same artist's treatment of a subject on different occasions. A starter list of subjects appears after the illustration on the next page. Other subjects may be added.

People serve as excellent subjects for student work.

Sample Activity Focused on Subject: *City Portraits*

The teacher and students select works by various artists who have portrayed cities at various times in history. Examples include Cole's *The Architect's Dream*, Turner's *Venice*, and Canelletto's *Views of Venice*. They could also look at Pirenesi's views of Rome, Marsh's views of the Bowery, Leger's views of Paris, and Marin's views of lower Manhattan. The students are asked to describe the visual differences in the ways these artists depict the same city, or to explain how and why the artists chose different aspects of cities. For example, the students might point out that Cole was more involved in presenting his version of classical architecture, whereas Turner was more interested in the play of light and mist on the architectural forms of the buildings.

JOSEPH MALLORD WILLIAM TURNER, *Venice: Dogana and San Giorgio Maggiore* (1834). Courtesy of National Gallery of Art, Washington, D.C., Rosenwald Collection.

THOMAS COLE, *The Architect's Dream* (1840). Courtesy of The Toledo Museum of Art, Gift of Florence Scott Libbey.

Starter List of Subjects in Art

Human Forms
- head
- eyes
- hands
- torso

Mineral Forms
- mountains
- rivers
- lakes
- oceans
- rocks

Plant Forms
- trees
- ferns
- leaves
- grass
- weeds
- vegetables
- fruit

Animal Forms
- domestic animals
- farmanimals
- zoo animals
- birds
- fish

Constructed Forms
- homes
- skyscrapers
- factories
- dams
- highways
- railroads
- automobiles
- churches
- jewelry
- clothing

Using Themes as an Activity Focus

When students ask "What is it?" they usually mean "What is the subject?" or "What is represented by the work of art?" However, when they ask "What does it mean?" They ask about the underlying significance of a work. An artist usually does more than represent a subject; he or she tells us about personal feelings about that subject, or uses a special selection of subject matter to develop a mood or express social, personal, religious, political, or moral views. For example, a theme like "people at war" may be expressed through the portrayal of men locked in mortal combat or by the depiction of an ominous sky with looming thunderclouds or, as in a painting by the Mexican artist Siquieros, a crying baby. Themes can also be expressed by the use of abstract colors or shapes without representational imagery, as in the painting by Gottlieb entitled *Blast II*.

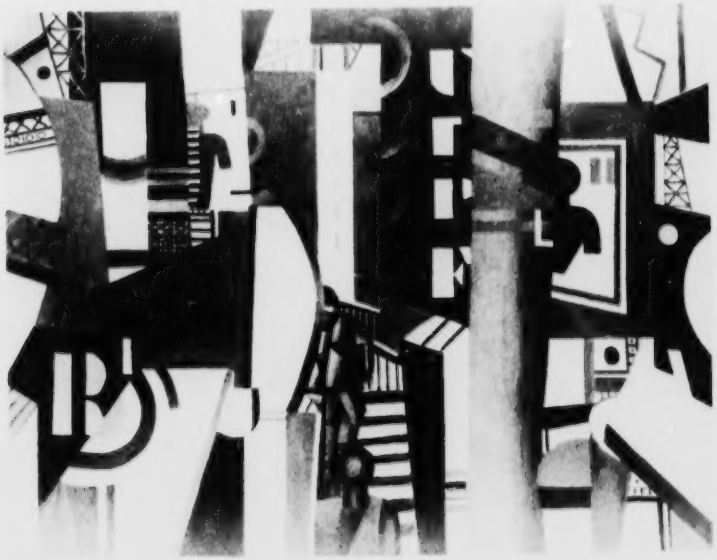
In the following sample activity, "Moods of the City," notice that city subjects appear again, but this time the focus is not on the subject matter portrayed by the artist. Rather the focus is on the mood presented by the work of art. Note that a theme or idea is usually an expression of a relationship between two concepts or objects such as "Life and Death" or "Humans and the Cosmos." A starter list of themes suitable for student activities is presented following the sample activity. Many more themes can be added.

ADOLPH GOTTLIEB, *Blast II*. Courtesy of Joseph E. Seagram and Sons, Inc., New York.

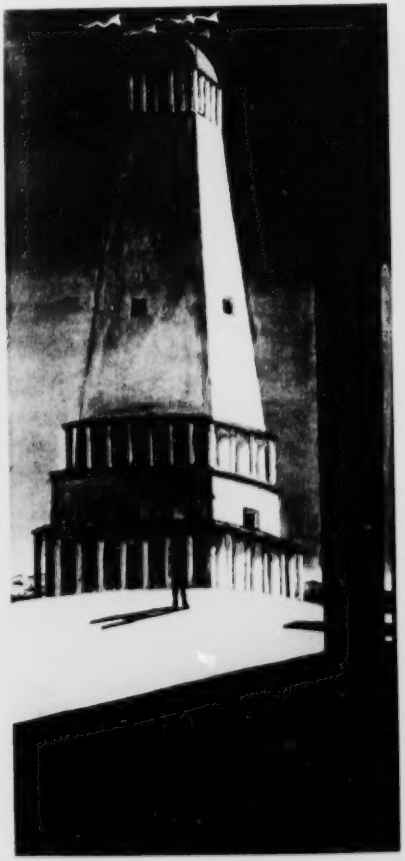
DAVID ALFARO SIQUIEROS, *Echo of a Scream* (1937). Duco on wood, 48 x 36". Collection, The Museum of Modern Art, New York, Gift of Edward M. M. Warburg.

Sample Activity Focused on Theme: *Moods of the City*

The teacher and students select and compare paintings and graphics that portray the city at different times in history, for example, those used in the previous illustration entitled "City Portraits." Now, instead of discussing types of subject matter represented in the various portrayals, the focus is upon the mood and feeling conveyed by these works. Thus, the students might point out that Cole and Turner evoke a sense of splendor and spectacle while Leger and Dalauney produce a staccato, mechanical rhythm. They might note also still other artists like DeChirico, Gugliemi and Tooker, who create a sense of terror, loneliness, and despair. The teacher asks the students to explain how these artists can produce different feelings in the viewer through paintings of similar subjects.



FERNAND LEGER, *The City* (1919). Philadelphia Museum of Art. A. E. Gallatin Collection.



GIORGIO DE CHIRICO, *The Nostalgia of the Infinite* (1913-14?). Oil on canvas, 53 1/4 x 25 1/2". Collection, The Museum of Modern Art, New York.

Starter List of Themes in Art

Human Relationships
mother and child
caring for others
ways of working
friendship
family relationships
people at play

Moods and Feelings
love-hate
excitement-calm
fear-security
tension-relief

Concerns
conformity
ecology
growing up
death
freedom
visual pollution

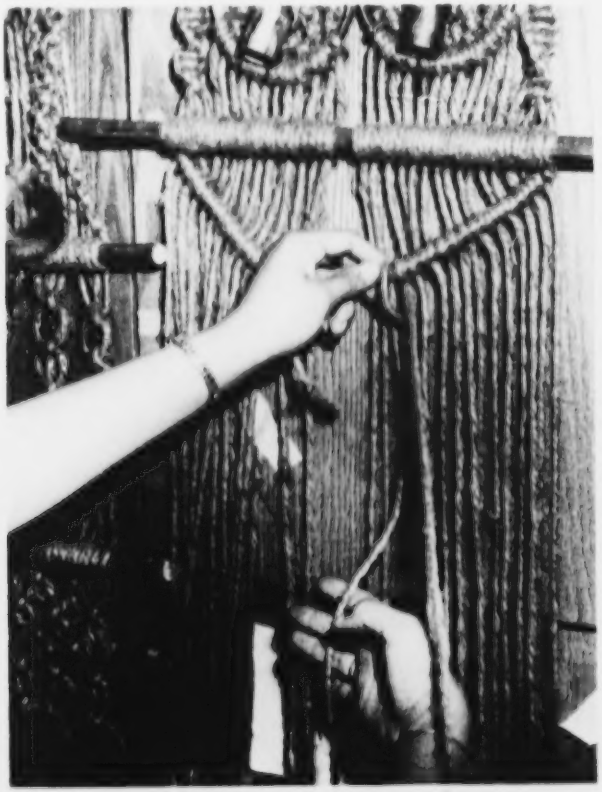
Questions and Issues
Who am I?
Can we control the machine?
What is real?
How can I make my mark on the world?
Are the popular arts really art?
Can a work of art use mundane subject matter?
Can a work of art have no subject?
Is violence in art good or bad?
How can I be honest in my art work?

Major Concepts
visual order
beauty
seeing relationships
"less is more"

Using Media as an Activity Focus

Materials such as clay, paint, fiber, and film are rich in visual and tactile qualities. Such qualities may be fascinating in themselves, but it is not until these materials are transformed into works of art that they can be properly called media. What makes clay a medium is that its manipulative and expressive qualities can be used by artists to further their expressive aims. But to exploit these qualities, artists must work to gain control over the material so that they can realize their intentions within the limitations of that material. Artists learn what materials will and will not allow them to do. They also learn to design in terms of the materials they are using or possibly to use alternative materials if their conceptions cannot be realized within the physical limitations of the initial material.

Following the illustration demonstrating the possibility of using media as a focus, a starter list is presented in which media, tools, and forming processes are related. Note that a single material can be shaped by several processes. Other media may be added.



The tactile qualities of fibers are attractive to many students

Sample Activity Focused on Media: *Throwing on the Potter's Wheel*

High school students visit a professional potter. After watching the potter form a series of bowls and vases, they do some work on the wheel. The first important skill is centering the clay, a process which requires repeated practice. They must open the clay, raise the walls, and shape them. After they are able to control the process sufficiently to make a few satisfactory shapes, they turn the pots over when they are leather hard to trim the foot. Later they will develop decorative techniques appropriate to the stoneware clay body that they are using.

Jerry Floch, professional potter, demonstrates throwing on the wheel.
Photo Credit: Arthur Efland

Starter List of Media Used in Art

Materials	*Tools*	*Processes*
clay	hands potter's wheel	coil building slab construction modeling throwing
linoleum block wood block ink paper	cutting tools found objects	printing
found objects	nails	constructing weaving collage making

Using Products as an Activity Focus

Works of art take many forms; a whole vocabulary has been developed to distinguish one type of art form from another. Within painting alone, it is possible to refer to easel paintings and murals as separate art forms. Sculpture is a separate art form; it is subdivided into bas-reliefs, sculpture-in-the-round, mobiles, and stabiles. Some art products derive their names directly from the process for which they are made. Thus, a ceremonial drinking vessel may be called a chalice in a church or a kiddush cup in a synagogue.

Various products such as masks, eating utensils, and ceremonial objects occur in similar forms in many cultures. How these products express the values, beliefs, and life styles of the culture where they originated can be an interesting topic for students to investigate. As one's definition of art grows to encompass more varied products, a question for study becomes that of determining how or whether a given artifact is indeed a work of art. Following a sample activity, a starter list of art products appears. More may be added.

In an activity focused on products, these students compare fabric designs from different cultures.

Sample Activity Focused on Product: *Products for the Liturgy*

A high school student who by special arrangement works as an apprentice to a professional potter discusses the problems associated with accepting commissions for liturgical objects. Some liturgical objects have to be made from certain materials, and some do not. Sometimes the object must contain symbols or words if it is to have proper ceremonial significance. Finally, the designer-craftsman has to take into account how the object is to function, for example, where it is to be seen and whether it will be used by one person or many. The potter illustrates the problem she faces by comparing a kiddush cup made for a synagogue with a chalice made for a church. She points out that, in both cases, the basic form is that of a wine goblet and the decorations enhance the acts of worship.

JENNY FLOCH, *Chalice* (1975).
Courtesy of the artist.
Photo credit: Arthur Efland

JENNY FLOCH, *Kiddush Cup* (1975).
Courtesy of the artist.
Photo credit: Arthur Efland

Starter List of Art Products

Advertising Art

billboard
magazine advertisement
poster

Architecture

houses
churches
office buildings

Clay Products

vases
bowls
jars
cups

Clothing Products

vestments
crowns
uniforms

Glass Products

stained glass windows
bottles
bowls
goblets
paperweights

Metal Products

coins
medals
weapons
armor

Jewelry Products

rings
pendants
crowns
costume ornaments

Paint Products

watercolors
oil paintings
murals

Stone Products

sculpture
statuary

Wood Products

furniture
buildings
weapons
masks
sculpture

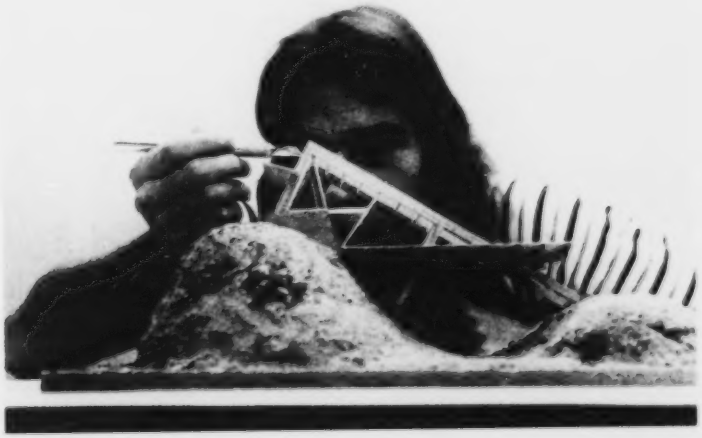
Using the Functions of Art as an Activity Focus

Works of art are made for a variety of functions. Sometimes they are created for purposes of religious worship, to give tangible expression to the supernatural. Sometimes they are created to communicate social structure and social status. They also communicate beliefs and values, and provide a structure for play.

In traditional tribal societies, masks and fetishes, which we now call art, were created to give expression to the people's taboos, thus enabling them to deal with their fears of the unknown. In contemporary Western civilization, artists often seem to be at odds with society, and their art serves to alert people to social problems and wrongs or to attack the "establishment."

Understanding how art functions in our society is difficult, because many of the needs that were once satisfied by art products are now filled by products not commonly called art. For example, many of our current values and beliefs come to us from television, films, billboards, magazines, and newspapers. But these are not commonly understood as art in the way that statues and paintings are. In his book *Understanding Media*[15], McLuhan suggests that what we call art today may simply be those past forms of visual communication that no longer have a function in contemporary life. The cave paintings of Paleolithic man may have functioned like the television commercials of our day. These forms only acquire the status of art when they lose their everyday utility. The study of art involves the study of products to see how they serve individuals and cultural groups.

Some definitions of art encompass only objects that are made purely for aesthetic contemplation and for no other reason. Such limited definitions would drastically reduce the range of aesthetic phenomena that could be treated in the study of art, curtailing its personal and social relevance. Among the problems for study could well be the question, "What functions as art in society today?" A starter list of functions appears after the example that follows. Many more functions of art can be added.



The function of architecture as a recreational facility is the focus of this student's attention as he builds a model of a beach house.

Sample Activity Focused on Function: *Defining Social Position Through Dress*

The students read the following passage from McFee's *Preparation for Art*.

> *An art form may also identify a chieftain, a married woman, a believer, a member of a clan, caste, or regional group. The art form may be a style of dress, jewelry, or body decoration with paint, feathers, furs, or fabrics. Status is identified both through variation in the art form and the symbolic status value of the material. Women in Western civilization tend to prefer diamonds to shells to communicate their intended marriage, but in non-literate societies where diamonds have no known value, shells may be much preferred.*[1]

The students list all the types of products found in the classroom that describe status, regardless of whether or not they are considered art. Rings, athletic shirts or sweaters, T-shirts, a motorcycle jacket, and hair styles can be listed. The class compares the ways status is communicated in our society and in a traditional tribal society. One difference is that in traditional societies symbols of status or affiliation are the result of inheritance, tribal decree, or award. The kinds of products that can reflect status depend upon the type of society in which they were made.

Students discussing the functions of designs on T-shirts.

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Starter List of Functions of Art

Commerce with the Supernatural

symbols of affiliation
symbols of beliefs
fertility charms

Maintenance of Political Institutions

symbols of nationhood (flags, emblems)
symbols of power (the crown, the White House)
symbols of political parties or doctrine
symbols of labor unions
symbols of heroism

Communication of Social Position

symbols of office or profession
symbols of status
symbols of power
symbols of rank
symbols of degrees or honors
symbols of sexuality

Social Movements and Social Criticism

symbols of social movements, for example, ecology and peace
political cartoons

Personal Function

adornment
mourning
celebration

Contribution to Play and Recreation

objects used in games like chess, cards, dolls, puppets, and toys

Using Design as an Activity Focus

All works of art have describable form. The way the elements of line, shape, color, and texture are organized affect the feelings that we experience in their presence. These elements can be thought of as tools used by artists and designers to express feelings or to influence the atmosphere of a room or the impact of a package design. Teachers try to help students become more attentive to the ways design affects their lives, their feelings, and the quality of an environment.

Design entails the study of visual elements in various combinations. Also involved is the study of design principles such as movement, overlapping, unity, and variety. Following the sample activity, a starter list is offered which indicates some of the major design elements and principles. The list also contains some of the expressive qualities that commonly come into play in design activities. Other aspects of design may be added.

In studying *The Newlyweds of the Eiffel Tower*, this girl becomes aware of how Chagall unifies parts of the painting through repeated linear rhythms.

Sample Activity Focused on Design: *Your Lines Are Showing!*

Using an opaque projector, the teacher projects a number of clothing designs. The designs have been selected to demonstrate the effects of different kinds of lines on the human figure. The students are asked to judge how the lines change the impact of the figure by making it seem taller, thinner, fatter, shorter, younger, and older. This activity may be used to introduce a unit on fashion design. Later, students may design a garment suited to their physical shape, age, and sex.

Teacher demonstrates the effects of lines on clothing design.

Starter List of Design

Elements	*Organizing Principles*	*Expressive Qualities*
line	rhythm	happy-sad
shape	emphasis	strong-weak
color	balance	excited-calm
texture	proportion	thin-thick
space	variety	geometric-free-form
volume	monotony	intense-subdued
movement	symmetry	dark-light
	asymmetry	gloomy-bright
	unity	warm-cool
	figure-ground	advancing-receding
		smooth-rough

Using Style as an Activity Focus

Each culture seems to develop its own characteristic style of living and has its own ways of achieving visual order. For example, the buildings, illuminated manuscripts, furniture, enamel, tapestry, and glass of a region or a time period, such as the Gothic, can be said to have a family resemblance. We call this a style. The style of a particular age is left behind like its special signature on its art products.

Many teachers introduce the concept of style by helping students observe changes in clothing fashions, automobile design, and hairstyles. Some of these changes are simply motivated by the manufacturers' desire to sell new products by making people become dissatisfied with their present possessions. But styles also change as a result of changes in the outlook of a whole people. The Renaissance style was more than a change in human attitude toward nature and God. As people rekindled their curiosity in some of the same scientific and philosophic issues that interested ancient Greeks and Romans, they also began to borrow many of the same architectural ideas for their buildings.

In our own time, life-styles seemingly are for sale. At stake in the choice of personal styles for oneself is the choice of one's friends, one's values, and one's ways of behaving. The study of style can begin with personal problems students encounter in making these kinds of life choices. But the study of style can go deeper and become a study of various cultures, each marked by a different style of living and behaving. The art styles of these cultures are merely the visual expression of their ordered behavior. A list of art styles follows the sample activity. Other styles on which the students could focus their studies may be added.

A student studies art works of the Gothic period noting that they have a stylistic family resemblance.

Sample Activity Focused on Style: *Life-Styles for Sale*

The American male who wears a button-down collar and garter length socks probably also wears wing-tip shoes and carries an attache case. If we look closely, chances are we shall find a facial expression and brisk manner intended to approximate those of the stereotypical executive. The odds are astronomical that he will not let his hair grow wild in the manner of rock musician Axel Rose. He knows, as we do, that certain clothes, manners, forms of speech, opinions and gestures hang together, while others do not...

The black-jacketed motorcyclist who wears steel-studded gauntlets and an obscene swastika dangling from his throat completes his costume with rugged boots, not loafers or wing-tips. He is likely to swagger as he walks and to grunt as he mouths his anti-authoritarian platitudes. For he too values consistency. He knows that any trace of gentility or articulateness would destroy the integrity of his style. . .[21]

The teacher asks students to comment on the above passage by Toffler by asking the following questions: "Does what Toffler says about styles apply to us? To what extent? How would you characterize some of the life-styles that exist among the students in this school?" The students might compare some of the ways their peers distinguish themselves by differences in hair, clothing, manners, and speech. They might discuss the role of a style in serving the individual's need to belong. The class may also discuss the possibility that adopting a style may cause one to subordinate an aspect of one's self for the benefits of belonging to a group.

The visual symbols of two different life styles are worn by these two individuals.

Starter List of Art Styles

Regional Examples	*Period Examples*	*Styles Labeled by Shared Attributes*
Egyptian	Romanesque	Cubism
Greek	Gothic	Hard Edge
Roman	Renaissance	Nonobjective
Aztec	Baroque	Surrealist
Indian		Super Realism

Labels Used to Distinguish Developments in a Single Artist's Style

Picasso	*Mondrian*
Blue Period	Expressionist Period
Rose Period	Nonobjective Period
Cubist Period	

Chapter Three

Art Program Objectives and Subject Objectives

What are Program Objectives?

Six major program goals for a Balanced Comprehensive Art Curriculum were identified in Chapter One. How these goals can be implemented through program objectives is the subject of this chapter. By understanding program objectives, teachers can find more specific answers to the question, "Why Teach Art?"

Program objectives, like program goals, are applicable to the entire kindergarten through twelfth-grade program. Program objectives summarize research information available about the processes used by artists in making works of art and the processes used by art scholars in responding to art.

Students may wonder, "How do I know what to make?" "How do I get started?" or "How do I get ideas?" Once they get an idea, they may ask, "How do I get my feelings across to someone who may look at the thing I made?" Other questions have to do with the nature of the materials: "How do I make it stay together?" "How do I develop a level of skill and craftsmanship that I can be proud of?" These are the same questions artists ask. Because artists have developed approaches to deal with these problems, they can be models for students.

The serious student of art may also wonder, "How will my work be perceived by others?" "Will I succeed in getting my feeling or idea across?" "Will other people understand my work?" The student may entertain questions like "How can I be sure that it is good art?" or possibly, "How do I know when this painting was done, and by whom?" These are the same problems faced daily by art critics, aestheticians, and art historians. Because of this similarity, the activities of art critics, aestheticians, and historians as they deal with problems of art can serve as models of students' study of art.

For purposes of planning education in art, we need to understand the basic professional activities in which artists are engaged when they do their work. Although no two artists produce identical work, their accounts of how they go about their work reveal certain similarities:

1) They have problems in discovering ideas or in searching for visual sources for ideas.

2) They report also that they use a variety of procedures in artistically transforming their ideas. They improvise with their ideas, and develop, clarify, and refine them as they search for ways to give them visual form.

3) Artists also report using a series of processes to develop their skills in working with media.

References to these behaviors appear with repeated regularity in interviews with living artists and in artists' notebooks and diaries. These activities can sometimes be inferred from the works of art themselves.

The activities of professional art scholars, including critics, aestheticians, and historians, fall into three general groups:

1) Art scholars develop ways of perceiving works of art and of describing and analyzing what they see.

2) They also develop ways of arriving at their own interpretations of the meanings they find in works of art.

3) They develop ways by which they judge and explain the significance and nature of art.

No two critics, aestheticians, or historians work in quite the same way, but their professional activities can be represented with the three types of behavior identified above.

In their abbreviated form, the six objectives we have just identified and the two artistic modes to which they are related are as follows:

Expression	Discovering Ideas Transforming Ideas Working With Media
Response	Perceiving, Describing, and Analyzing Art Interpreting Art Judging and Explaining Art

These six objectives become slightly modified, as shown on the next page, as they are used in relation to the six art program goals.

ART PROGRAM OBJECTIVES

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	Students will **discover ideas** for art in personal experiences.	Students will understand how artists **discover ideas** in personal experiences.	Students will become aware of how societies **discover values and beliefs** for visual expression.
EXPRESSION	Students will **transform ideas** to create art.	Students will understand how artists **transform ideas** to create art.	Students will become aware of how societies **express changes in values and beliefs** in visual forms.
EXPRESSION	Students will **work with media** to make art.	Students will understand how artists **work with media** to make art.	Students will become aware of how societies **work with their technologies** to make visual forms.
RESPONSE	Students will **perceive, describe, and analyze** works of art.	Students will understand how art scholars **perceive, describe, and analyze** works of art.	Students will become aware of how societies **perceive and recognize** visual images.
RESPONSE	Students will **interpret** works of art.	Students will understand how art scholars **interpret** works of art.	Students will become aware of how societies **interpret** visual images.
RESPONSE	Students will **judge and explain** the significance and nature of works of art.	Students will understand how art scholars **judge and explain** the significance and nature of art.	Students will become aware of how societies **judge and explain** the significance of visual images.

What are Subject Objectives?

In this method, there are eighteen program objectives for a Balanced Comprehensive Art Curriculum. By combining a program objective with a feature of content, the teacher may invent a more specific subject objective that is appropriate for a specific activity.

PROGRAM OBJECTIVE	+	FEATURE OF CONTENT	=	SUBJECT OBJECTIVE

A subject objective is usually a single sentence that states the *specific* content features the student will study and the program objective. For example, consider the following:

PROGRAM OBJECTIVE		CONTENT: Subject		SUBJECT OBJECTIVE
Students will **discover ideas** for art in personal experiences.	+	Natural objects	=	Students will *closely examine* natural objects (pebbles, tree bark, weeds) for textile design

Notice that the subject objective is more specific than the program objective or content statements. The phrase "*closely examine*" is important in the subject objective because it tells what the students will do in the activity. A verb or verb phrase is usually used to convey the action the students will perform in studying the specific content. Further explanations of how to write subject objectives will be included in Chapter Four, "Developing a Plan for Teaching Art."

The next several pages will explain each of the program objectives more fully and illustrate how each can be combined with a selected feature of content to derive a subject objective. Notice in each illustration how only one program objective is combined with only one or two content features. Also notice the selection of italicized action words that tell what the students will do in the activity.

PROGRAM OBJECTIVES FOR PERSONAL DEVELOPMENT

The first six illustrations portray the six program objectives that students would need to attain in order to achieve the goal of **personal development**. Three of the program objectives involve the students in the **expression** mode of the artistic experience. They participate in **discovering** their own **ideas,** creatively **transforming** them into works of art and developing skills in **working with media**. Together these objectives constitute the artistic process undertaken by students in art production activities in school.

Students also participate in the **response** mode of the artistic experience. Thus, the other three illustrations explain the critical objectives of **describing, interpreting**, and **judging** works of art. These processes can be as creative, imaginative, and perceptually involving as art production processes.

Expression and response are two approaches to the students' personal development in art.

Discovering Ideas for Art in Personal Experiences

At some point in studio study, the student will struggle with the problem of finding an idea. There is an ever-present temptation to copy ideas from others. Although not wrong in itself, copying does not help students to realize that their own experiences may be tapped as the primary source for ideas. Students may be helped by learning that artists rely heavily upon their own experiences as the primary sources of their inspiration. Students can be encouraged to obtain their ideas from the tragedies, joys, mysteries, triumphs, defeats, pleasures, and pains in their own lives.

In studio instruction, students should develop an openness to their own experiences and a readiness to use them as sources for their ideas. Students may discover ideas for art by using their senses to perceive objects and events, by reflecting on past experiences, and by imagining future events. Students can also discover ideas in their inner feelings and in their beliefs and concerns. For some students, experimentation with materials and tools is a stimulating source for ideas.

A student examines a natural object for ideas.

Illustration: Sketching Natural Objects As A Source of Motifs For A Textile Design

Program Objective	+	Content: Subject	=	Subject Objective
Students will **discover ideas** for art in personal experiences.		Structure and qualities of natural objects		Students will *observe* and *record* the structural organization, details, and texture patterns of various natural objects.

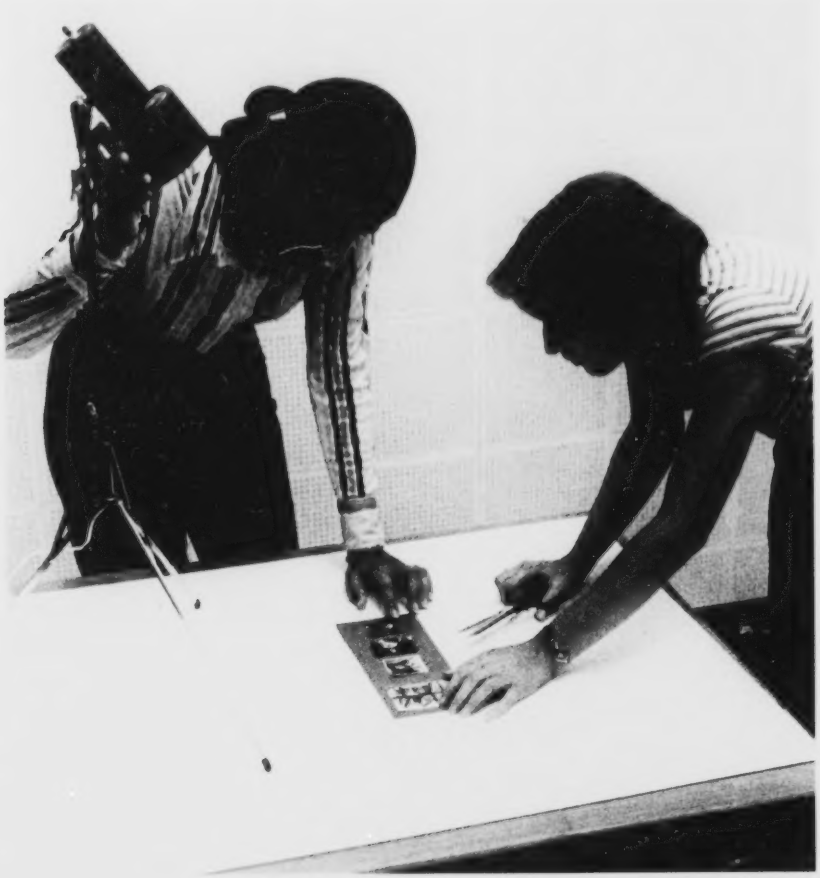
Directions to the Student:

1. Look carefully at the samples of natural objects. Notice the veins in the leaves; the patterns in the bark; the delicate linear qualities of the lichens; the dappled, crusty textures of the mushroom tops and the gill-like structure of the mushroom's underside; the cleanly faceted structure of the crystals and the concentric rings of the sea shells.

2. Using brush and black ink on white tracing paper, make a series of drawings of one or more of the above objects. Stress the pattern-like qualities of the objects.

Transforming Ideas to Create Art

Once an idea is found, there is still the problem of developing an interpretation of that idea that expresses one's own point of view or feeling. Most ideas have been expressed in art at one time or another, but each individual artist tries to express his or her own view of reality or at least the view of reality that reflects his or her age and society. In studio instruction, teachers help students transform their ideas so that they can generate a unique interpretation, vision, or style. These processes of reconstruction, alteration, or recombination are customarily called creative activity. It may involve trying out different versions of an idea or different ways of working. The result may be exaggerations, distortions, or simplifications of an image.



Students experiment with ways to transform their preliminary drawings of natural objects into positive and negative film images. They are arranging small black-and-white drawings so they can be transferred onto colored contact imaging material using ultraviolet light from a photoflood lamp.

Illustration: Transforming Ideas by Photographic Processes

Program Objective	+	Content: Design	=	Subject Objective
Students will **transform ideas** to create art.		Elements and principles of organization, positive and negative shapes, and overlapping of shapes		Students will *convert* the black-and-white sketches made in the previous activity into positive and negative photographic images in three or four colors for *development* into motifs for a light show.

Directions to the Student:

Using colored contact-imaging materials and an ultraviolet light source, convert your ink drawings into colorful photographic images. Contact imaging materials are sensitive only to images that are on tracing paper, acetate, or photographic film. By placing your ink drawings against the contact imaging materials and exposing them to the ultraviolet light, an image will be produced.

Notice that the colors of the contact-imaging materials are very luminous and almost as transparent as colored cellophane. When you hold them to the light, you can see new colors in the overlapping areas. This should immediately suggest a variety of possibilities for making designs in color from your original black-and-white sketches.

When you have followed the process steps described in the manufacturer's package, you will have some images that are positives and others that are negatives of your original drawing. Hold these up to the light, and move them over each other so that different parts of the images overlap. When you have found a combination of colors that you think will make an effective design, tape the images together and place them in a small mat. Display them in a lighted area or project them with an overhead projector.

Working With Media To Make Art

Media was discussed in Chapter Two as one of seven features of content and defined as the materials used to create art. Here, media will be treated as a process which students use to gain knowledge of materials or skill in working with them. In other words, the manipulation of art media can be viewed as an objective in its own right. Media instruction is helping students inquire into the nature of the various materials and tools used in making art. Sometimes this is done by in-depth studies with a single material. Other times comparisons are made between materials and their different visual qualities, and working characteristics are noted.

Students use a thermal transparency marker to transfer images from magazines to transparency film.

Illustration: Comparing Various Photosensitive Materials for Their Design Potential

Program Objective	+	Content: Media	=	Subject Objective
Students will **work with media** to make art.		Photosensitive materials		Students will *compare* colored contact-imaging materials with transparency film for their working characteristics and qualities of images produced.

Directions to the Student:

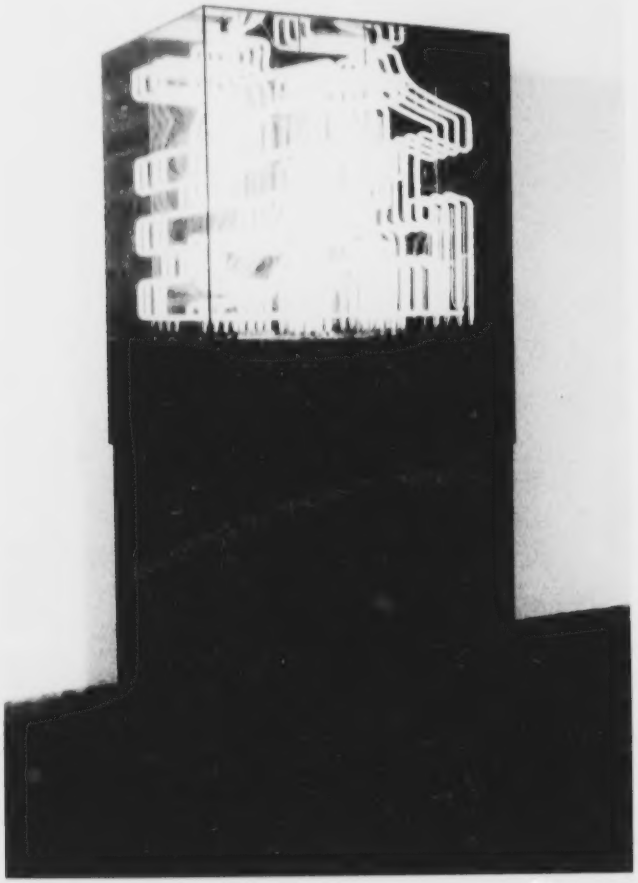
Transparency film is sold in many office supply houses and comes in a variety of colors. Transparency film is used with an infrared, thermal transparency maker or copy machine commonly found in business and school offices. Perhaps you will be able to borrow a machine from your school's office for this experiment. The cost of transparency film is far less than that of contact-imaging materials. The difference in cost is a big advantage, but there are disadvantages in that the color effects are less subtle.

As you learned in the previous activity, contact-imaging materials are sensitive only to images that are on photographic film, acetate, or tracing paper. Transparency film, unlike contact-imaging materials, is not sensitive to photographic sources but is highly sensitive to printed materials, such as newspaper or magazine images, rendering these in a single monochromatic color. Thus, a whole new source of image making is possible to explore.

Experiment with these two processes. Make transparencies of magazine photographs with a transparency maker. Then use the transparencies to make negative images on contact- imaging materials. Use these various experimental products in various arrangements to produce designs. Small sections of these designs can be projected on screens by means of a slide projector.

Perceiving, Describing, and Analyzing Works of Art

Many teachers believe that when students are given opportunities to verbalize what they see in a work of art, they will attend to more of the work's visual qualities than if their seeing is casual or happenstance. A student's description would include the identification of the visual features seen in a work of art, such as the subject, medium and design, and an analysis of the relationships of these features to one another. Students can describe works of art through informal discussions or more-formal oral and written reports. Nonverbal descriptions may be more appropriate for some students. These may include sorting games in which students try to group works of art in terms of their similar features or qualities.



CHRYSSA, Fragment for *The Gates to Times Square* (1966). Collection of the Whitney Museum of American Arts. Gift of Howard and Jean Lipman.

Illustration: Describing The Gates to Times Square

Program Objective	+	Content: Design	=	Subject Objective
Students will **perceive, describe,** and **analyze** works of art.		Color, form, texture, and their organization in Chryssa's *The Gates to Times Square*		Students will *discern* the colors, forms, and textures, and their organization in Chryssa's *The Gates to Times Square.*

Directions to the Student:

Look at a set of slides or reproductions of Chryssa's large sculpture called *The Gates to Times Square*. They show the work as it appears with the neon forms lighted and not lighted. Try to imagine how this object might look as the various parts flash on and off.

As you look at the sculpture, think of words to describe the colors, forms, and textures, such as *large, massive, metallic, shiny, rectangular. You might also use phrases like honeycombed sections of neon letters and jumble letters pulsating and throbbing.*

Next, note how the various parts of the sculpture are related. Large regions, for example, consist of stacked rectangular boxes. Another region looks like a steel grid upon which a large hollow letter "A" is imposed. A large portal-like opening separates the two sides of the "A" through which one can look through the sculpture to the box-like forms on the opposite side. Can you see other organizational characteristics?

Interpreting Works of Art

In addition to verbalizing what they see in works of art, students should be encouraged to interpret meanings. That is, they should account for feelings that arise in response to the visual qualities of the works. To state their points of view, students can invent metaphors and analogies, and interpret the meaning of a work of art through poetry, a dance, or perhaps a made-up sound.

Students should be encouraged to make original interpretations, that is, to report on meanings they find in the work of art that may not have occurred to others. They should realize that the same work can have different meanings for different people and that the work can have more than one meaning for them at different times. Each time students encounter new meanings in a work of art they deepen their response to the work.

Students speculate on possible meanings of Chryssa's *The Gates to Time Square*.

Illustration: Interpreting The Gates to Times Square

Program Objective	+ Content: Subject and Theme =	Subject Objective
Students will **interpret** works of art.	Subjects and themes of *The Gates to Times Square* by Chryssa	Students will *speculate* on the meanings of the subjects and themes they see in Chryssa's *The Gates to Times Square*

Directions to the Student:

In the previous activity, you tried to experience *The Gates to Times Square* as a large throbbing light sculpture. Now, ask yourself how you feel about the work? Does it excite you in any way? Account for your feelings.

Consider these questions: Do the letters in the sculpture seem to spell out complete words or are they fragments of letters and words? Does the sculpture as a whole remind you of any objects you have seen in your environment? Some critics, for example, have noted that it looks like a complex neon sign. Is there any basis for this comparison to street signs? Why do you think the piece was called *The Gates to Times Square*? What kind of feeling do you have at night in a place like Times Square? Does this sculpture make you feel the same way?

Judging and Explaining the Significance and Nature of Art

Students should be encouraged to evaluate and explain the significance and nature of art. Evaluation extends beyond the effort to find meaning. In evaluation, students attempt to determine whether the artist succeeded in achieving his/her aim and to understand why a particular work is successful or unsuccessful. They should be encouraged to examine the criteria used in arriving at their judgment. In certain styles, the representational accuracy of the artist in portraying the subject may serve as a criterion of good art, but the same criterion may be inappropriate for judging another style.

Deciding which standard to apply is in some ways more important than knowing how to apply the standard. Equally important is understanding that standards which were valid in the past no longer seem to apply to much present-day art.

Students decide whether or not the same standards apply to Chryssa's neon sculpture and commercial signs.

Illustration: Judging Two Neon Sculptures

Program Objective	+	Content: Function	=	Subject Objective
Students will **judge and explain** the significance and nature of art.		The communicative and expressive functions of neon sculpture and commercial signs		Students will *argue* for the need to use different criteria to judge the functions of neon sculpture and commercial signs.

Directions to the Student:

Sculpture like Chryssa's *The Gates to Times Square* and commercial signs found in places such as Times Square, New York, or Las Vegas have many qualities in common. The signs and the sculpture are made of the same materials and have many similar shapes, but the signs lining Times Square or Las Vegas would not be considered art by many people while the Chryssa piece would be. What reasons can you give for defending one as art while refusing the other? What arguments can you develop that would attack the separation of objects into art or nonart?

One criterion on which you could base your argument is the lack of an artistic intention in the one and a very strong personal intention to create art in the other. Another criterion might be the difference in technical excellence.

In this section six program objectives for the study of art were presented as processes through which students can be helped to achieve the major goal of **personal development**. The first three, in abbreviated form, are objectives for **expression**, through which students: 1) **discover ideas**, 2) **transform ideas,** and 3) **work with media.** The second three are objectives for **response**. They include the following: 1) **perceiving, describing,** and **analyzing** art; 2) **interpreting** art; and 3) **judging** and **explaining** art.

The chart on pages 62 and 63 summarizes the relationships between the six program objectives, the **personal development** goals they implement, and some sample subject objectives into which they can be translated.

Light shows are ways students can express themselves visually and at the same time provide their classmates with opportunities to respond to art.

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RELATIONS BETWEEN AIM, GOALS, AND OBJECTIVES FOR PERSONAL DEVELOPMENT

AIM	PROGRAM GOALS		PROGRAM OBJECTIVES Students will:
TO FOSTER PERSONAL DEVELOPMENT	To enable students to express personal ideas and feelings by visual means	EXPRESSION	**Discover ideas** for art in personal experiences
			Transform ideas to create art
			Work with media to make art
	To enable students to perceive and respond to works of art	RESPONSE	**Perceive, describe, and analyze** works of art
			Interpret works of art
			Judge and explain the significance and nature of art

SAMPLE SUBJECT OBJECTIVES*

Students will:

- recall past experiences, inner feelings, dreams, beliefs, and concerns
- examine the structure and qualities of natural and man-made objects
- record observations of persons, objects, and events
- fantasize experiences
- explore the unique characteristics of materials and forming processes

- experiment with design elements and principles to produce different qualities
- experiment with planned and improvised ways of working
- try out different interpretations of a subject or theme
- exaggerate, distort, simplify, and rearrange parts of objects
- shift perspective or point of view

- compare materials and tools for differences in visual qualities
- select materials in terms of their appropriateness for ideas and feelings
- test the possibilities and limitations of materials and tools
- practice with materials and tools to produce intended effects
- invite accidents or chance occurrences with materials

- identify and characterize the visual features such as subjects, media, and design
- analyze relationships among the visual features such as subjects, media, and design
- classify art forms according to stylistic characteristics

- attribute meanings to the visual features such as subjects, media, and design
- invent metaphors and analogies to state points of view about meanings
- cite the visual features such as subjects, media, and design as evidence to support a point of view
- account for feelings in terms of visual features such as subjects, media, and design

- identify applicable evaluative criteria such as originality, vividness, organization, technique, functionality, and importance of message
- assess the work's personal, social, historic, or artistic significance
- generalize about the nature of art

*For other subject objectives related to the seven features of content, please see the fold-out Subject Objectives Charts accompanying this publication.

PROGRAM OBJECTIVES FOR STUDYING THE ARTISTIC HERITAGE

In the illustrations that follow, the program objectives reappear as the same problems faced by the professional. In the first three, the student's job is not to make art, but to find out how artists have **expressed** themselves through the process of making art — where they **discovered** their **ideas**, creatively **transformed** the **ideas**, and skillfully **worked with media** to give the ideas material form. To learn how artists perform these processes, students may observe, interview, or read about artists. Of course, they may also be able to infer the artist's processes by studying the work itself.

Students observe how Harold Truax, a professional weaver, approaches his study of art.

The problems faced by art scholars as they **perceive, describe, and analyze** works of art; **interpret** meanings; and **judge and explain** their significance and nature are presented in three other illustrations. In these illustrations, not the student's response but the professional's **response** becomes the focus of the study. In these activities the job of the student is to find out how professional aesthetics, critics, and historians work to develop understandings of art. To do this, students may interview the scholars themselves but more often they will study their writings.

A student learns how the professional scholar approaches the study of art.

Learning How Artists Discover Ideas for Art in Personal Experiences

Studying the ways artists work is an objective for studying art. In finding out what they consider to be problems and what they regard as their sources for ideas, a student begins to grasp some of the important aspects of the artistic process and the various forms this process takes with different artists.

In some cases, artists tell us through interviews and essays how they work. Many artists have kept notebooks, diaries, and journals that document the sources of their ideas — conversations they have had, letters they have received, and articles they have read.

Finally, the work of art itself stands as a testimony to the sources drawn upon by its maker. What all these sources indicate is that artists find ideas by making visual studies of persons, objects, and events and that they draw upon myths, dreams, and fantasies. These sources also reveal that artists are inspired by the views they see of the landscape, sea, and sky.

Artists also study the various technical possibilities of the media. These sources reveal that artists study the work of their predecessors and their contemporaries, as well as works originating from cultures vastly different from their own.

JOSEPH MALLORD WILLIAM TURNER, *Burning of the Houses of Parliament* (1834).
By courtesy of the Trustees of the British Museum, London, England

Illustration: Turner's Watercolors Recording the Burning of the Houses of Parliament

Program Objective	+	Content: Subject	=	Subject Objective
Students will understand how artists **discover ideas** for art in personal experiences.		Burning buildings, flames, smoke, water, and reflections in Turner's paintings		Students will *examine* the sequence of watercolors made by Turner at the site of the Parliament buildings as they were on fire to note how the artist documented the progress of the fire.

Directions to the Student:

View either a series of slides or reproductions of the watercolors made by Turner of the burning of the English Houses of Parliament in the sequence in which they were painted.

Discuss these works as documents of a historical event made at the actual time that the event was in progress. Compare these paintings with other paintings of important historical events, for example, *Goya's Third of May* or the Civil War sketches by Winslow Homer.

Discuss how works made "on the spot" differ in many important ways from those made after the event as objects commemorating that event. One type of painting may have greater freshness and spontaneity while the other may have more of a sense of monumentality.

Discuss how artists frequently respond to important events that they have experienced or witnessed as sources of ideas and motifs. Compare the way important events are recorded today with the ways that such events were recorded in Turner's time.

Learning How Artists Transform Their Ideas To Create Art

The processes artists use to improvise upon their ideas are an important aspect for investigation. Some artists seem to plan a program or schedule of formal variations on a single idea. Joseph Albers did this when developing his *Homage* to the Square series of paintings. For artists like Jackson Pollock, the essence of the artistic process seemed to be the improvisational act.

Artists' preliminary sketches often reveal the many variations of ideas they conceive in the process of completing their work. Similarly, the graphic artists' proofs are an important source for studying the development of their ideas. Sometimes students can compare the artists' finished products with the subjects they used. Interpretations by different artists of the same subject or theme can also reveal the ways artists transform their ideas.

What all these sources indicate is that artists use different treatments of line, color, and texture to transform an idea and that they select what object to portray and the location and scale they will use. They also show that artists frequently leave themselves open to the possibility of accidental or happenstance events to produce variations in visual forms.

VINCENT VAN GOGH. *Church at Auvers.* Courtesy of Musee du Louvre, Cliches des Musees Nationaux.

A student examines a photograph of the church at Auvers by Yvan Bettex Pully reproduced in *Discovery of Painting* by Rene Berger, published by Viking Press.

Illustration: On Van Gogh's Improvisations

Program Objective	+	Content: Subject	=	Subject Objective
Students will understand how artists **transform ideas** to create art.		The church at Auvers used as a subject by Van Gogh		Students *compare* the photograph of the church at Auvers with Van Gogh's improvisations.

Directions to the Student:

To many artists, the subject is not just a thing to reproduce. Rather it is something with which the artist interacts intellectually and emotionally and, in the process of creating a work of art, transforms. Van Gogh was one of these artists. Assemble a number of his paintings and identify the ways he improvised, distorted, exaggerated, or in other ways transformed his subjects into deeply moving artistic images. Point these transformations out to your classmates. Where possible, compare Van Gogh's paintings such as *Church at Auvers*, with a photograph of the original subject in *Discovery of Painting* by Rene Berger.

Learning How Artists Work With Media To Make Art

While many artists work with traditional media and tools, other artists find the media created by new technology to be a stimulating source of ideas and inspiration. As new materials and tools become available, many artists see how these can be used expressively. For example, artists were among the first to develop the medium of photography into a unique art form. Artists are now experimenting with laser light, computers, and other forms of technology to create art.

Students will learn that, most generally, artists become acquainted with media in a kind of playful trial-and-error manipulation — mixing media and processes, making test samples, making comparison tests of materials, and the like. They will also learn that artists work for many hours developing skills and acquiring mastery of their materials.

Chuck Csuri explains computer art to students.

Two of Chuck Csuri's paintings made prior to his use of the computer.

Illustration: Csuri and Computer Art

Program Objective	+	Content: Media	=	Subject Objective
Students will understand how artists **work with media** to make art.		Computer technology		Students will *compare* Chuck Csuri's present art forms with those made prior to his use of computer technology.

Directions to the Student:

Form a committee of students to meet with Chuck Csuri, whose medium is the computer. Compare his pre-computer art with that which he is now producing. Note, also, how his work has changed his concept of art from that of a static object, such as a painting, to art that interacts with the observer. For Csuri, the artist is not a creator of objects but rather the creator of an interactive system capable of modification by the viewer.

Learning How Art Critics, Aestheticians, and Art Historians Perceive, Describe, and Analyze Works of Art

Critics, aestheticians, and historians respond to art with care and discernment. They use a rich and precise language for describing the visual qualities they perceive in works of art. As students read and listen to critics, aestheticians, and historians, they will note that these professionals are able to identify the visual features of a work of art and analyze the relationships among them. Students should read about art in whatever available materials are suited to their level of comprehension. Such materials often succeed in stimulating readers to attend to art with greater care and understanding. Because critics, aestheticians, and historians often ask different questions about art, they tend to see different qualities in the same work.

VINCENT VAN GOGH, *Cypress with Star*. Courtesy of Kroller-Muller Sticting, Otterlo, Holland.

Illustration: Two Descriptions of Van Gogh's *Cypress with Star*

Program Objective	+	Content: Design	=	Subject Objective
Students will understand how art scholars **perceive, describe, and analyze** works of art.		Structural tension and linear movement in Van Gogh's *Cypress with Star*		Students will *compare* art scholars who see different aspects of design in *Cypress with Star* by Van Gogh.

Directions to the Student:

Two different descriptions of Van Gogh's *Cypress with Star* follow. As you read these, look at a good reproduction and see which description yields the most factual description of the content. One is more concerned with the structural tensions while the other is concerned with linear movement. Which details appear in both descriptions? Why do you think that they differ from each other?

Sir Kenneth Clark:

> *Van Gogh was a truly northern artist. Throughout all his work there runs a restless, flowing line, curling in endless, agitated spirals, as it does in the earliest ornament of the folk-wandering period, or the convoluted draperies of German Gothic. This linear character is best seen in his astonishing landscape drawings where he used the style of Altodorfer and Huber with added truth and richness.*[23]

Myer Shapiro:

> *But so powerful is the contrast of the central vertical cypress and the unstable diagonals of the earth that the picture wavers between these opposite pulls. The artist strains to unite them; moon, sun and evening star lie on a strong diagonal, slightly bent like the edge of the road below, and a great cloud inclines to the earth from the star. The impassioned execution, the common tempo strokes throughout the work, help to fuse the antagonistic parts.*[24]

Learning How Art Critics, Aesthetics, and Art Historians Interpret Works of Art

Critics and historians try to account for the feeling produced by a work in terms of its visual features, such as the subject matter, design, and medium. They use their descriptions of these features as clues to the meaning of the work. Art historians, unlike critics, reach beyond the work and look at the personal and social circumstances that surrounded the artist. Letters, diaries, accounts of the work written by the artist's contemporaries, and newspaper reviews are sources that can be studied by students. Aestheticians try to clarify the basic concepts used to think and talk about art objects.

Because each scholar asks different questions about art, each tends to see different qualities in the same work and, hence, ascribes different meanings to it. Helping students to see the effects of these different views on their understanding of the work of art is an important aspect of learning.

MARC CHAGALL. *I and the Village* (1911). Oil on 75 1/4 x 59 1/4". Collection, the Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund.

Illustration: Interpretation of Chagall's *I and the Village*

Program Objective	+	Content: Theme	=	Subject Objective
Students will understand how art scholars **interpret** works of art.		The theme of Chagall's *I and the Village*		Students will *observe* how Venturi develops his interpretation of the theme of Chagall's *I and the Village*.

Directions to the Student:

In reading the Venturi passage below, note that he interprets the central figure in the composition as the artist himself and the painting as a dreamlike fantasy of the artist's childhood. Venturi discusses how the unreal quality of the color enhances the dreamlike quality. How does this discussion of the color seem to support his interpretation?

> *The process of assimilation is now complete and Chagall regains his unity of style in "I and the Village" (1911). The ring in the center encloses part of the painter's face, the cow's muzzle and the base of the snow-covered hill. This circle is poised on the triangle containing the sprig which Chagall is respectfully offering to the cow. This is the central motif on which the composition hinges, but skirting it are secondary vignettes, frankly irrational: a dairymaid milking a miniature cow in the head of the larger one, a peasant on the hillside beside a woman standing on her head. These, of course, are dreams and memories of life in his native town. The muzzle of a cow reminds him of the entire animal, but distantly remembered, so scaled down in accordance not with physical but psychological perspective. The color scheme is consistently bright: the green of the face and the blue of the muzzle are banked up against the shimmering reds and pinks in midpicture. The green of the face is wholly arbitrary, even though it plays its part in the general concord of the color scheme. Strictly speaking, however, this concord produces not a color harmony, but a suggestion of the unreal and enchanted."*

Learning How Art Critics, Aestheticians, and Art Historians Judge and Explain the Significance and Nature of Art

The history of art is filled with accounts of critics who were hostile and unsympathetic to the work of newer artists, but whose judgments were later overturned. Similarly, many works that were praised when they were produced are regarded as weak or inferior today. Given the risk of being proven wrong and the fact that tastes change quickly, how do art scholars attempt to judge art? Historians attempt to judge a work's attribution and authenticity, using evidence as it becomes available through research. Critics and aestheticians attempt to find reasons or criteria for their claims that a work of art is significant or inferior. They consider the degree of originality shown by the work, the work's social or moral significance, its structure or organization, and its craftsmanship. Recognizing the importance of criteria and the difference criteria make in judgments is part of this approach to the study of art.

A student examines a reproduction of Matisse's *Woman with the Hat* in *Purposes of Art* by Albert Elsen, published by Holt, Rinehart, and Winston, Inc.

Illustration: Two Judgments of the Fauve Painters

Program Objective	+	Content: Style and Design	=	Subject Objective
Students will understand how art scholars **judge and explain** the significance and nature of art.		Expressionism and the elements and principles of design		Students will *compare* two art critics' judgments of early expressionist styles, *noting* that precedent and formal organization are used as criteria.

Directions to the Student:

Below are two different critical reports of a painting show that took place in Paris over 70 years ago. As you read the critics' accounts, look at one of the paintings that was in the show — Matisse's *Woman with the Hat*. Try to identify the differences in the way the two writers saw the show and the reasons they chose to be critical.

Marcel Nicolle:

> *We arrive in this most stupefying room of this Salon that has been so fertile in wonders. Here all description, all report, like all criticism becomes equally impossible. What is presented to us having — aside from the materials used — no connection with painting: formless splashes, some blue, some red, some yellow, some green, the barbarous and naive games of a child who plays with a box of colors that someone gave him for Christmas."*

André Gide:

> *For greater convenience, I am willing to admit that Matisse has the finest natural gifts. The fact is that earlier he has given us works full of life and vigor...The paintings that he offers now look like statements of theorems. I stayed in this room a long time. I listened to the people who passed through, and I heard them cry in front of the Matisse, "It's madness!" I wanted to reply, "Not at all, sir; quite the contrary. It's the result of theories." Everything can be deduced, explained; intuition has nothing to do with it. Without doubt when Matisse paints the forehead of this woman apple color and this trunk pure red, he can tell us, "It is because..." Yes, this painting is rational, or rather reasoning itself. How far from the lyric utterance of a Van Gogh — and in the flat areas I hear, "It is necessary for all the tones to be extreme. Gray is the enemy of all painting."*

The six program objectives presented in this section are linked with the program goal for understanding the **artistic heritage**. The first three, in abbreviated form, are objectives for **expression** through which students learn how artists 1) **discover ideas**, 2) **transform ideas**, 3) **work with media**. The second three are objectives for **response**. They include learning how critics, aestheticians, and historians 1) **perceive, describe, and analyze** art; 2) **interpret** art; and 3) **judge and explain** the significance and nature of art.

The chart on pages 80 and 81 relates these six program objectives, the **artistic heritage** program goals they implement, and some sample subject objectives into which they can be translated.

Through reading the works of art critics, students can learn how they respond to art and at the same time learn how artists express themselves.

RELATIONS BETWEEN AIM, GOALS, AND OBJECTIVES FOR THE ARTISTIC HERITAGE

AIM	PROGRAM GOALS		PROGRAM OBJECTIVES Students will:
TO TRANSMIT THE ARTISTIC HERITAGE	To enable students to understand how artists express ideas and feelings in works of art	EXPRESSION	Understand how artists **discover ideas** for art in personal experiences
			Understand how artists **transform ideas** to create art
			Understand how artists **work with media** to make art
	To enable students to understand how art historians, aestheticians, and art critics respond to works of art	RESPONSE	Understand how art scholars **perceive, describe, and analyze** works of art
			Understand how art scholars **interpret** works of art
			Understand how art scholars **judge and explain** the significance and nature of art

SAMPLE SUBJECT OBJECTIVES*

Students will:

- observe and read biographical accounts of artists' working processes
- interview artists in their studios or listen to interviews on tape or film
- infer sources of themes used by the artist from biographical data, sketchbooks, and references to works
- infer sources of imagery from subjects appearing in the work

- observe how artists achieve different effects with design elements and principles
- examine and compare a series of works developed over a period of time
- read artists' accounts of the stages they use to refine their ideas
- note that artists simplify, exaggerate, and rearrange parts of objects
- compare different interpretations of the same subject or theme

- observe ways artists and craftsmen experiment with materials to discover their possibilities and limitations
- study the effects on an artist s work when he/she adopts a new medium
- find out how various artists regard the importance of skill, dexterity, and practice

- compare the different features of art and their relationships to which different scholars are especially sensitive
- account for different descriptions in terms of the viewpoints of the scholars
- notice the ways scholars analyze relationships among the features of art

- identify points of view that may have moved the scholars to interpret a work in a given way
- note the scholars' use of expressive language and metaphor to communicate the meaning of the work
- read differing accounts to detect differences and similarities in the interpretation

- identify new or existing critical standards used by scholars
- compare the criteria cited by writers for assessing a work's significance
- notice that scholars debate the significance of formal organization in works of art

*For other subject objectives related to the seven features of content, please see the three fold-out Subject Objectives Charts accompanying this publication.

PROGRAM OBJECTIVES FOR STUDYING ART IN SOCIETY

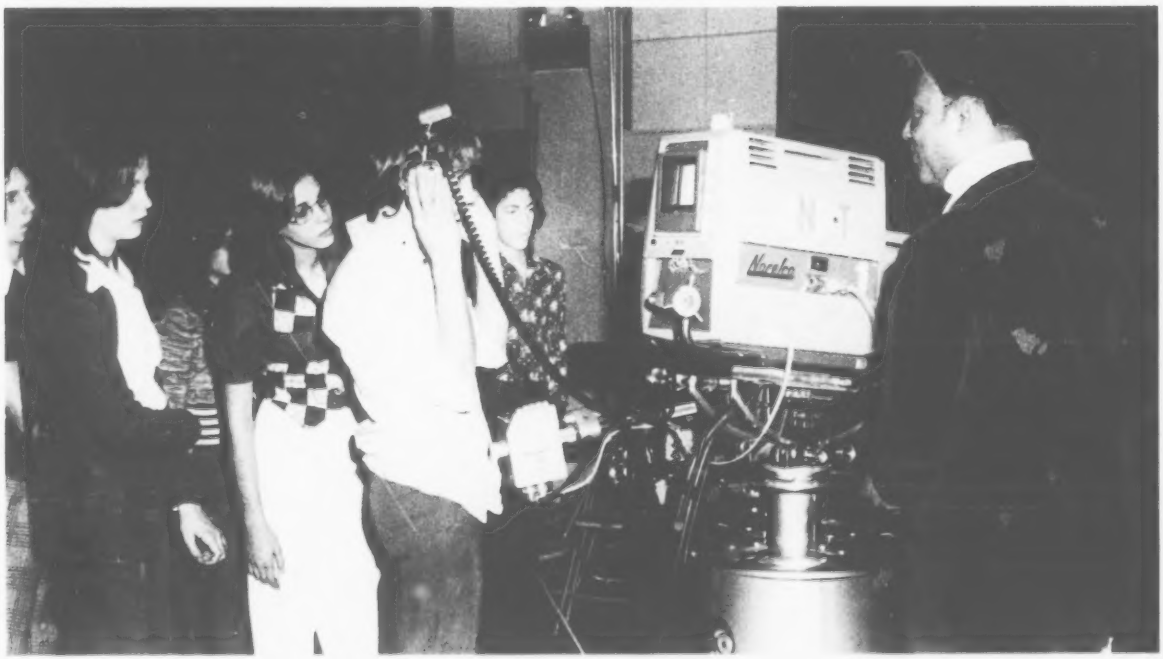
In the activities that follow, the six program objectives previously illustrated appear once again, but in a somewhat modified form. Earlier program objectives were seen as problems faced by students and artists in their expression and by students and scholars in their responses to art. In this section they are seen as problems faced by society.

The first three deal with **expression**. They illustrate how societies **discover values and beliefs** for visual expression, how **changes** in these **values and beliefs are expressed**, and how societies' **technologies are used** to make art images.

The other three have to do with **response** or the impact art images have upon social behavior. Through these program objectives, students discover how different social groups **perceive and recognize** visual images, how they **interpret** visual images, and how they **judge and explain** them.

As the students encounter art in the activities that follow, notice that their job is not to make art, but to find out how societies express beliefs and values through art forms and how societies respond to them.

Studying art in society involves learning how visual forms such as television are used to express social beliefs and values.



Another way to approach the study of art in society is to find out how people respond to visual images such as patches and emblems.

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Learning How Societies Discover Values and Beliefs for Visual Expression

Every society generates visual symbols through which it expresses beliefs, causes, and social ideals. For example, Ashanti fertility dolls express the wish of the people to have children and symbolize the positive regard they have for the birth of children. The thunderbird motifs appear on pottery of the Zuni and Hopi, expressing the importance of rain in maintaining life in semiarid regions. Public beliefs are minted on coins and carved in the sculptural embellishment on public buildings and monuments. Other social beliefs and values are reflected in posters, graffiti, billboards, films, and television.

When students and artists create art to express their feelings and ideas, they do so in the context of a community. Invariably, the artist's work bears some relation to society, even if the artist chooses to ignore it and its problems, and even though the society may choose to ignore the artist. Some artists in American society today seem to be alienated outsiders who either comment on, satirize, or glorify the events of our time. Nevertheless, artists are a vital part of American life, sharing our concepts of reality, and designing the look of our buildings, industrial products, and television fare. *A work of art is an expression of an individual artist and, at the same time, an expression of the society in which the artist lives.*

Serpent Mound, Adams County, Ohio. Courtesy of Ohio Historical Center, Columbus, Ohio.

Illustration: Symbols and the Beliefs They Convey

Program Objective	+	Content: Product	=	Subject Objective
Students will become aware of how societies **discover values and beliefs** for visual expression.		Serpent Mound		Students will *study* the Serpent Mound created by the Adena Indians, as well as other serpent symbols from other cultures, and *identify* different meanings ascribed to the serpent symbol.

Directions to the Student:

Take a field trip to Serpent Mound State Memorial in Adams County, Ohio. Also read as many accounts as you can about the serpent symbol in the religions of the world, both ancient and modern. Serpents symbolize eternity for some people. For others they symbolize evil, like the serpent in the Garden of Eden. Still others, like the Greeks, saw in the serpent form a symbol of healing. To this day, two intertwined serpents are a symbol of the medical profession. According to Greenman,* the New World people use the serpent sometimes to symbolize good, sometimes evil. The plumed serpent is an important symbol of the deity in ancient Mayan culture.

Collect different representations of serpents from around the world. Try to tell from the character of the form whether the serpent was thought by the people to symbolize good, evil, eternity, healing, the deity, or something else.

Learning How Societies Express Changes in Values and Beliefs in Visual Forms

Visual forms may mirror changes in social beliefs and values. Societies and cultures seem to have their own unique points of view about life. As these views change, we see them reflected in art styles. New concepts of reality and truth, for example, were symbolized as the Renaissance style replaced the style of the Middle Ages and as Cubism replaced more naturalistic styles in the early twentieth century.

Some of the changes in the life views of society are reflected in the look of today's buildings compared with those of the past. The skyscrapers and factories of today mirror our society's beliefs that business and commerce are important human activities. Freedom of choice is seen in our shopping malls and in the billboards along our highways. Other societies mirror different values in the ways they create visual order through architecture and pageantry. Political ideologies seem to be foremost in the urban environments of Communist China and the Soviet Union, while religious values seem uppermost in cities like Rome and Florence.

Students can investigate changes in social beliefs and values by observing changes in fashions, hairstyles, the forms of mass entertainment, and the appearance of new symbols for social movements. They will see evidence of changing public attitudes on a variety of subjects such as sexual conduct, the rights of minorities, and attitudes toward authority. The study of such subjects becomes appropriate for students of art when their attention is directed to how the quality of the visual imagery changes in response to changes in values. Approaching the study of art in this way helps students see how the visual arts reflect social change by raising the consciousness of people to new points of view.

Original Franklin County Courthouse. Courtesy of the Franklin County Courthouse, Columbus, Ohio

New Franklin County Courthouse

Illustration: Making a Visual Survey of Changes in Society

Program Objective	+	Content: Product	=	Subject Objective
Students will become aware of how societies **express changes in beliefs and values** in visual forms.		Social environments		Students will *make* a photographic inventory of architectural developments in social environments of their choice.

Directions to the Student:

Find photographs of buildings to catalog changes over a period of years. The changes may be as simple as minor remodeling or as extensive as an urban renewal project. Other examples of such changes may be seen in a Chinese restaurant which replaces the English Tudor decoration on its facade, a boarded-up gas station transformed by posters and graffiti, or a storefront changed into a church.

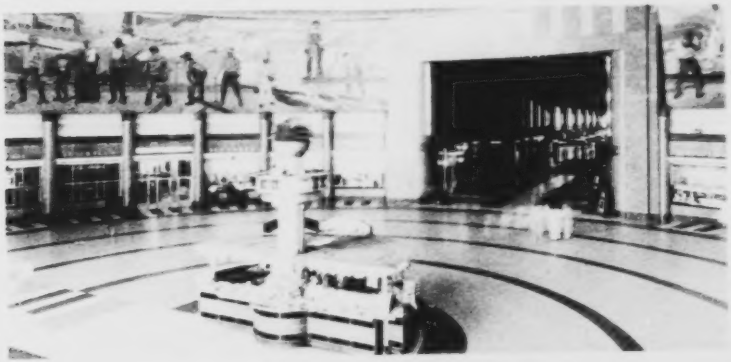
Observe the changes made in the design of public buildings. The new courthouse complex for Franklin County, Ohio, for example, when compared with the one built a century ago, reveals considerably different values. The older courthouse used a great deal of architectural ornament to embellish the structure, making its edifice imposing and important. This satisfied the needs of citizens at that time who believed that justice was best dispensed at the local level. In contrast, the modern courthouse seems to express the efficiency of the judicial system in dispensing justice.

Select several of the best photographs for display. Discuss these as evidence of changes in beliefs and values. List some of the changes that are mirrored in these pictures. Avoid the obvious ones like changing real estate values. Instead, focus upon social changes caused by population shifts and problems such as the energy crisis or environmental pollution. Also try to describe how these changes are mirrored in the visual qualities of your chosen social environment.

Learning How Societies Work with Their Technologies to Make Visual Forms

A large shopping complex is a design shaped in concrete, steel, and glass. Freeway interchanges are shaped by bulldozers and other earth-moving equipment and are made with materials like concrete and steel. Strip-mining shovels can change the visual character and ecology of vast reaches of the rural landscape. All these testify to the fact that the materials and tools made available by our technology influence the way we shape our visual environment.

If students compare the earthworks of the ancient mound builders who once dwelled in Ohio with the scale and magnitude of a typical grade separation on a modern freeway, they will begin to realize that our modern technology allows us to work on a much vaster scale than was possible for the former inhabitants of this land. The automobile has had an impact on the look and character of much of our visual environment. Mass-production technologies have had immense consequences. The machines in factories affect not only the design qualities of the products they produce, but also the psychological make-up of the people who work with them. Finding out how society organizes itself to use technologies in ways that are attentive to both human and artistic values is a valid approach to the study of art.



Cincinnati Union Terminal. Courtesy of Cincinnati Chamber of Commerce, Cincinnati, Ohio.

ERRO SAARINEN. TWA Terminal, John F. Kennedy International Airport, New York City. Courtesy of John F. Kennedy International Airport.

Illustration: Making A Visual Survey of Changes in Architecture Caused by Technological Change

Program Objective	+	Content: Media	=	Subject Objective
Students will become aware of how societies **work with their technologies** to make visual forms.		Granite, marble, steel, glass, welding, carving		Students will *compare* a railroad terminal building, such as the one in Cincinnati, with airport terminal buildings, such as Saarinen's TWA building at Kennedy Airport.

Directions to the Student:

Compare railroad stations built in the last century and in the earlier part of this century with modern airport terminal buildings, such as the TWA building at Kennedy Airport in New York. What kinds of materials were used in the railroad buildings and in the airport? What kinds of architectural ornaments were used? Railroads, for example, tended to use styles from past ages, such as Romanesque and Renaissance. Rarely do airports today use any of these earlier styles. The overall feelings of the rail buildings are those of heaviness and permanence, while those of the airport structure are of speed and efficiency. The stone and heavy masonry of the railroad buildings have given way to glass, stainless steel, and prestressed concrete spans over large interior spaces.

Learning How Societies Perceive and Recognize Visual Images

Film, television, and the popular arts, such as advertisements, posters, and record album and magazine covers, convey visual images that are seen by millions of people. Millions of dollars are spent each year on designing and creating logos, trademarks, billboards, signs, patches, emblems, holiday decorations, bumper stickers, even T-shirts—all for the purpose of influencing people in some way. These visual images exert a powerful influence on human beliefs, values, and actions. Students may identify the values and beliefs these images symbolize and try to describe visual qualities which give them their potent force.

Students can study more than the images themselves. They can compare people's behaviors in the presence and absence of these forms; for example, what happens to people when holiday decorations are added to or taken away from the environment? They may observe how people react when familiar landmarks such as statuary fountains or buildings are modified or removed, as often happens in urban renewal projects. They may study how people respond to billboards.

Other topics of study could center around these questions: What logos and trademarks do people recognize? To what visual qualities do different groups of people react? What kinds of subjects in works of art do people identify with? What shapes and colors do they recognize? All of these questions can be approached as ways to understand the impact of visual forms on the quality of life?

Students try to identify the ways television commercials have been designed so as to influence people's responses to political candidates. Later, they will survey people in their school and community to compare their responses to visual symbols in television commercials.

Illustration: Seeing and Believing

Program Objective	+	Content: Product	=	Subject Objective
Students will become aware of how societies **perceive and recognize** visual images.		Television commercials		Students will *survey* different people to compare the kinds of audio and visual symbols they recognize in television commercials.

Directions to the Student:

Examine and compare the television commercials of two candidates for public office. Try to get the gist of the image being promoted: "Candidate John Doe is a hard-working, fighting liberal, angry because his opponent is corrupt," or "Jane Doe is a woman of the people who worked hard for everything she got, and who has the best interests of the people at heart." First, see how these messages are conveyed by the kind of visual and auditory imagery built into the commercial. What elements have acquired symbolic status? For example, rolled-up sleeves denote getting ready to work. Wearing a hard hat on a construction site or a miner's helmet conveys similar messages to the public.

Prepare a list of questions to use in interviewing people who have seen the ads. Observe and record how different people, including members of your family, receive the message. Do the commercials seem to influence their vote? Do they feel that the ad is true or false, or exaggerated in the claims it makes for the candidate? See how many visual details people can recall from the commercial. Try to predict the outcome of the election in terms of the ways that the ads were received by the people you have interviewed.

Learning How Societies Interpret Visual Images

Not everyone gets the same meaning or message from a work of art. A television program or film may communicate destructive violence to one viewer, while to another viewer it is spellbinding, realistic excitement. People perceive different meanings because their experiences differ. Age, sex, occupation, level of education, religion, and nationality play a part in determining the impact a work of art will have on the individual.

Through this program objective, students can learn to appreciate the rich diversity of viewpoints different people have about art. In this way, they may become more accepting and tolerant of other people and more open and flexible in their interpretation of art.

Frequently people give different interpretations to the same visual image. But the reverse may also be true. Sometimes visual images or symbols from different societies are given similar interpretations. For example, figures which originated independently in cultures as widely separated as the Alaskan Eskimos and the African Yoruba tribe are both interpreted by their people as magical devices to promote human fertility. By approaching the study of art in this way, students may discover universal threads which run through different societies and cultures. Such encounters with art can demonstrate its power to bring people together.

Students find out how the public interprets package designs.

Illustration: How People Interpret Package Designs

Program Objective	+	Content: Product	=	Subject Objective
Students will become aware of how societies **interpret** visual images.		Package design		Students will *collect* package designs and *survey* how different people interpret their meanings.

Directions to the Student:

Package designs carry artistic messages. They say "Buy me!! I'm good for you!!" But different people may get different messages. Take a survey to find out how people interpret the messages. First collect package designs for five different products. Show them to about twenty people of different ages, sexes, and occupations. Ask them what each package design "says" to them. To keep a record of their interpretations, you could make up a chart like this:

PACKAGE DESIGNS	PEOPLE'S INTERPRETATIONS			
	My Brother	My Science Teacher	My Mother	The Custodian
Shampoo		*The girl on the box looks pretty.*	*The girl's hair seems so smooth and perfect.*	*The colors on the box are all shiny and golden.*
Breakfast food	*The football player looks strong and fast.*	*The orange and blue colors remind me of strength.*	*The football player on the box makes me think of health.*	

Try to summarize your results. Do all people receive the same messages from the package designs? Are their interpretations different depending on their ages, their sex, or their occupations? Compare their responses with yours. What does all this tell you about package designs and how people react to them. Give a short report to your class on your findings.

BEST COPY AVAILABLE

Learning How Societies Judge and Explain the Significance of Visual Images

In some societies, citizens have no opportunities to exercise their personal judgments of art. In some dictatorships and monarchies, the artistic character of the environment is determined by a single person or elite group. In some societies the character of the environment is shaped by a shared religious belief; in others it is shaped by thousands of individually made decisions. In our democratic society, a merchant may decide to put up a larger sign than his competitors, or five gas stations at a freeway interchange will compete to erect the larger sign. Proprietors' "artistic" judgments are often shaped by competitive economic concerns rather than by an overall community plan; in such instances, the visual quality of the environment deteriorates.

Some environments are shaped by planners who place artistic interests and needs of people foremost. A good planner will coordinate judgments and decisions so that visual order will result. But in our society, creating visual order on any large scale is difficult. One housing developer will use architectural ornaments of America's colonial past. Another will try for California contemporary styling, using heavy cedar shakes or redwood siding, while still others will strive for a French Provincial or English Tudor look. With everyone exercising individual artistic judgment, the result is often confusion.

In the mass arts, there is the same conflict between individual and group artistic judgments. The film and television industries influence such a vast audience that they are subject to public scrutiny and regulation. Censorship and screening of films by review boards are matters of public debate, and often they call into question the right of an individual artist to express himself in certain ways. The central question students consider in this study approach is, how can diverse and often contradictory individual artistic judgments be brought into harmony for the greatest social good?

The public explains how it feels about billboards and signs in their neighborhood.

Illustration: Social Control vs. Freedom of Visual Expression in the United States

Program Objective	+	Content: Product	=	Subject Objective
Students will become aware of how societies **judge and explain** the significance of visual images.		Art on public display, signs, posters		Students will *observe and compare* different ways in which societies control the visual character of their environments.

Directions to the Student:

Compare the different ways society exerts control over the forms of public visual expression. How is artistic expression controlled in the Soviet Union and in the United States? What functions do the film-rating codes serve? How do people feel about the display of nudes in an environment such as a high school? How is the medium of television regulated? Does the industry police itself or is it subject to public regulation? Are the laws regulating the size and character of the signs and visual displays in your town of much value in controlling or preserving the visual character of the environment? What are the effects of planning on the visual character of the environment? Should a plan be worked out by one person, such as a trained architect or city planner, or should the preference and judgments of many people prevail? Ask your friends if they think it's possible to create visual order in society without the loss of freedom of expression.

The final six program objectives concern the major goal of understanding the role of **art in society**. The first three deal with **expression.** They help students learn how societies (1) **discover values and beliefs** for visual expressions, (2) **express changes in values and beliefs** in visual forms, and (3) **work with their technologies** to make visual forms. The second three program objectives deal with **response**. They help students learn how societies (1) **perceive and recognize** visual images, (2) **interpret** visual images, and (3) **judge and explain** visual images.

The chart on pages 98 and 99 portrays the relationships between these six program objectives, the goal of learning about the role of **art in society**, and some sample subject objectives into which they can be translated.

These girls are making a display of commercials to point out the social values and beliefs the advertisements express. Later the girls will invite the public into the school to find out how different people respond to the advertisements.

RELATIONS BETWEEN AIM, GOALS, AND OBJECTIVES FOR ART IN SOCIETY

AIM	PROGRAM GOALS		PROGRAM OBJECTIVES Students will:
TO IMPROVE SOCIETY	To enable students to become aware of the ways societies express values and beliefs through visual forms.	EXPRESSION	Become aware of how societies **discover values and beliefs** in visual forms
			Become aware of how societies **discover changes in values and beliefs** for visual expression
			Become aware of how societies **work with their technologies** to make visual forms
	To enable students to become aware of the ways societies respond to visual images	RESPONSE	Become aware of how societies **perceive and recognize** visual images
			Become aware of how societies **interpret** visual images
			Become aware of how societies **judge and explain** the significance of visual images

SAMPLE SUBJECT OBJECTIVES*

Students will:

- identify art forms used to carry out different social functions
- collect art forms which transmit different beliefs, values, and concerns of people
- compare the social beliefs which different artistic qualities express
- compare various artistic solutions to social problems

- explain how stylistic changes indicate shifts in social values
- collect artworks that reflect changes in concepts of art
- identify the changes in art forms that reflect changes in people's beliefs
- identify changes over the years in the ways people use art

- observe the impact of technology on the function of design in art forms
- note the materials and processes used in the manufacture of art objects
- observe changes in art objects resulting from the introduction of new materials

- interview people to determine what artistic features they see, such as subjects, media, and design
- interview people to determine which relationships among the artistic features they see
- speculate on the ways society influences what individuals perceive as art

- survey different people to determine which artistic features they choose to interpret
- note that different people find different meanings in the same visual image
- note that different symbols from different societies often have similar meanings
- observe how people react differently toward a work of art depending upon their past experience

- survey different people to determine their standards for judging art forms
- note that the display of visual images is subject to official regulations
- identify criteria for controlling the access of people to art
- survey people to find out what subjects and themes they prefer

*For other subject objectives related to the seven features of content, please see the fold-out Subject Objectives Charts accompanying this publication.

Explanation of Fold-out Subject Objectives Charts

The preceding pages illustrated how features of content can be combined with program objectives to derive subject objectives. The three charts beginning on pages 62 and 63 suggest a limited number of subject objectives. By combining each of the eighteen program objectives with the seven content features, the teacher may generate a total of 126 subject objectives. We have presented the 126 objectives in three fold-out Subject Objectives Charts that accompany this guideline. Each chart deals with two of the major program goals of a Balanced Comprehensive Art Curriculum.

The 126 subject objectives presented on the charts are described in general terms. That is, only general references are made to content features. Notice, for example, that specific subjects such as people, animals, and trees are not indicated. Nor are there references to specific media. These and other specific content references can be supplied by teachers as they use these charts to generate their own subject objectives.

Teachers may find it useful at this point to study the three fold-out Subject Objectives Charts and substitute specific features for the general ones. The starter lists in Chapter Two suggest specific content features. Below are three subject objectives, one taken from each of the three charts. First, find the subject objectives on the three charts; note which program objectives they employ and which general content features are involved. Then translate them into your own subject objectives identifying more specific content. Here is a statement from the *Personal Development* Subject Objectives Chart.

"Students will discover ideas by experimenting with materials and forming processes to generate personal images."

This can be translated with more specific content like this:

"Students will discover ideas by experimenting with *tempera paint* as a way to develop ideas for *paintings*."

Now try translating the following subject objectives:

"Students will transform ideas by exaggerating, distorting, simplifying, embellishing, and rearranging parts of subjects to produce variations of images."

Write your translation, identifying more specific content, below:

Students will transform ideas by _____

_____

_____

"Students will understand how artists transform ideas by comparing the finished artwork with preliminary sketches and the original source to note the effects of the medium."

Write your translation, identifying more specific content, below:

Students will understand how artists transform ideas by _____

"Students will become aware of how societies interpret visual images by observing that different social groups attribute meanings to certain subjects."

Write your translation, identifying more specific content, below:

Students will become aware of how societies interpret visual images by _____

For additional practice, select other subject objectives from the charts and translate them into more specific statements.

Another teacher's activity using the Subject Objectives Charts is to add general subject objectives to those included on the charts. For example, take a look at the *Personal Development* Subject Objectives Chart. Find the program objective category called Transforming Ideas on the left-hand margin and read across to the subject objective under *Design*. The statement reads as follows:

"Students will transform ideas by experimenting with visual elements and principles to produce variations in visual qualities and formal organization." Can you devise a different subject objective that combines "transforming ideas" with "design?" If so, write a statement in the same box as the one already provided. As you think of other subject objectives, record them in the appropriate box. Remember to include in the subject objective a verb, such as "observe," "identify," or "make," that specifies what the student will do. There are a great many such action words that can be included in subject objectives. Below[*] are some to consider. They have been grouped alphabetically according to the program objective category with which they can be associated.

DISCOVERING IDEAS

apprehend, attend to, be aware of, be conscious of, compare, conceive of, consider, detect, discern, distinguish, draw upon, encounter, examine, experience, experiment with, explore, feel, fantasize, find, get the idea, grasp, handle, hear, identify, imagine, interview, investigate, know, let, listen, look, make out, notice, observe, perceive, react, recall, recognize, record, respond to, search for, see, sense, smell, survey, taste, touch, undergo, use, view, watch, witness, work with.

TRANSFORMING IDEAS

adapt, adopt, alter, amplify, change, compose, convert, create, design, distort, elaborate, enlarge, exaggerate, expand, experiment, express, extend, generate, hypothesize, imagine, improve, improvise, interpret, invent, invite, modify, originate, plan, propose, rearrange, redesign, refine, reorder, represent, reshape, revise, select, shift, simplify, symbolize, test, try out.

WORKING WITH MEDIA

assemble, build, collect, combine, complete, construct, control, devise, do, employ, erect, execute, exhibit, explore, fashion, form, join, make, manipulate, operate, practice, produce, put together, render, select, shape, test, try out, use.

PERCEIVING, DESCRIBING, AND ANALYZING ART

account for, analyze, apprehend, attend to, be aware of, be interested in, categorize, classify, compare, differentiate, discern, distinguish, examine, empathize, encounter, group, identify, look, mention, name, note, notice, observe, pair, point out, recognize, respond, see, select, sense, view.

INTERPRETING ART

ascribe meaning to, attribute meaning to, characterize, cite, declare, determine, disclose, explain, form an opinion, get the idea, give meaning of, generalize, hypothesize, imagine, invent, infer, propose, speculate, suggest, theorize, translate, understand, verify.

JUDGING AND EXPLAINING ART

accept, admire, appraise, appreciate, approve, argue, assess, cite, criticize, debate, decide, determine, disapprove, estimate, evaluate, favor, form an opinion, give reason for, justify, like, order, prize, rate, reject, respect, think highly of, weigh.

When writing a subject objective, a teacher should review this listing. Select the word or phrase that seems to be the most appropriate for the program objective and the specific feature of content. Some verbs will seem more appropriate than others when used with certain content features. For teachers who need to prepare behavioral objectives, we suggest they use these activity statements as the beginning point. We caution teachers, however, that subject objectives be made only as specific, precise, and detailed as they judge appropriate for the situation. Most teaching situations do not require more specificity than we indicate here. This issue will be discussed further in the final chapter on evaluation.

Chapter Four

DEVELOPING A PLAN FOR TEACHING ART

What Good Is Planning?

Flexibility and spontaneity are desirable attributes in teaching art, as they are in creating a work of art. However, planning need not be antithetical to creative teaching. On the contrary, planning based upon the theory explained in the preceding chapters can open up new objectives for study and broaden content options for both teachers and students. This has also been the conclusion of the Getty Center for Education in the Arts. In its study of school districts with Discipline-Based Art Education programs, it reported that art teachers who followed a structured, written curriculum did not feel that their creativity as teachers or the creativity of their students was restricted.

As we have seen in using a Balanced Comprehensive Art Curriculum model, a teacher of art has available an extensive array of options, including eighteen program objectives and seven content features. The three Subject Objectives Charts revealed a total of 126 subject objectives. As these are multiplied by the hundreds of specific content features, the product becomes mind-boggling. This is enough to make a teacher, even one who doesn't believe in planning, ask, "How do I organize my teaching so that I feel I have some control and selectivity over this wide assortment of options?" In essence, this teacher is asking, "How do I plan?"

There is no short or easy answer to this question. But that does not mean that to find the answer one need undergo a tedious and boring experience. Planning an art program can be as creative and imaginative an experience as teaching or creating a work of art.

Studying the Existing Program

There is no one right place to begin planning an art course of study or curriculum, but often art teachers have found it fruitful to begin by looking closely and carefully at their existing curricula. This can be done by means of a *content analysis* of the curriculum. Accompanying this guideline is a blank form on which teachers may record the frequency with which they have given attention in the past to each feature of content and the appropriate program objectives. This analysis will indicate areas of redundancy or neglect. It might also show that certain features of content have always been studied through the same objectives.

On page 106 is an example of a high school art teacher's analysis of his art curriculum. What does it reveal? First, a heavy emphasis is placed on studio activities in the *Personal Development — Expression* section. Considerably fewer activities have been recorded in the *Artistic Heritage* and the *Art in Society* sections.

What else does this teacher's content analysis reveal about his art curriculum? Looking at the *Personal Development — Expression* section, notice that many of the activities he has recorded are located in the third row, *Working with Media*. In other words, this person's teaching emphasizes the program objective we are calling "work with media to make art." Notice further that the entries he has made for this particular objective are distributed over the content features *medium, product, function,* and *design*. If you will look at the *Personal Development* Subject Objectives Chart, you will see descriptions of objectives focused on these three features. Under *product*, in the third row, for example, is this description: "test the structural properties of materials in terms of the technical requirements of art forms."

From making this content analysis, this teacher recognizes that *Work with Media* is one of the objectives to which he gives a great deal of attention. He also recognizes that *design, product, function,* and *media* are predominant features of content which he asks students to focus on in their activities.

Of what value is such a content analysis to an art teacher? The teacher in this discussion discovered large holes in his art curriculum. He found which objectives and content features he tended to emphasize and which he neglected in his teaching. As a result, he began to consider other options which he now realized were open to him. Consequently he made changes in his program. To give variety to his students' work with media, he had them investigate the ways artists deal with the problem of media through activities such as those located in the *Artistic Heritage* Subject Objectives Chart. He also had them find out how art critics and historians consider media through activities such as those in the *Art in Society* Subject Objectives Chart. These additional ways of studying media helped the students form parallels between their own studio activities and those of artists, and to see relationships with the writings of art critics and historians.

To make their own content analyses, we suggest teachers do the following:

1. Think about each student activity in the present curriculum and ask which of the subject objectives it resembles the most. If the student is involved in some form of art production, the objective will most likely involve one of the aspects of *Personal Expression*. If the activity is one thought of as art history, criticism, or appreciation, chances are the objective would be located somewhere under *Artistic Heritage* or *Art in Society*.

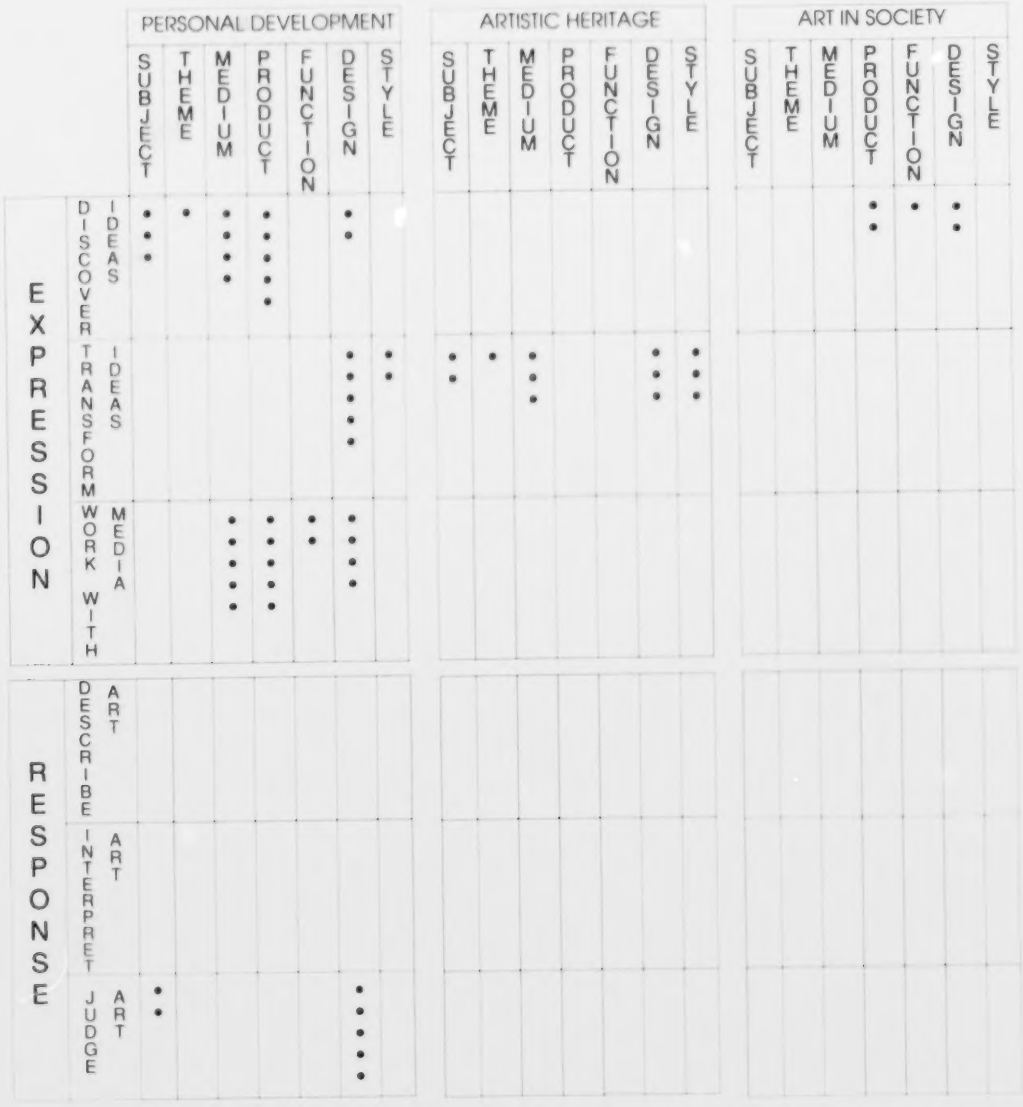
2. Next ask what kinds of content features are given most emphasis. Are they *media* and *design*, or does the activity sometimes focus on *style* or *theme*? Entries can be recorded in more than one box. Discussion activities will most likely focus on several content features.

3. Now record the activities in the appropriate boxes of the *Content Analysis Chart*. For clarification, refer to the subject objectives in the three fold-out Subject Objectives Charts.

4. Note where heavy concentrations and relatively light concentrations of activities are indicated on the *Content Analysis Chart*.

AN ART TEACHER'S CONTENT ANALYSIS OF HIS ART CURRICULUM

(Each dot represents one activity.)



Designing a New Course of Study

Having made a content analysis, where can teachers go next in redesigning the district art course of study? First, look over the completed *Content Analysis Chart*, which can point the way to the next steps. One possibility is to look for those areas in greatest need of development. Pick an area or areas of content not frequently dealt with in the present program. Is it *style*, *theme*, *design*, or another feature? How can the feature be expanded? What other aspects of this content can be added?

To find out, look again at the content *Starter Lists* in Chapter Two. Look over the list for the content area identified as needing attention. Extend the list as far as possible by brainstorming. When the spontaneous flow of ideas becomes exhausted, it may be necessary to do some additional study in this area. Do some reading. Talk with an artist or art scholar. Talk with another teacher. The ideas for content which are derived from these sources can be added to the *Starter Lists*.

These preliminary steps, in addition to knowledge about goals and objectives for a balanced comprehensive art curriculum acquired from the previous chapters, should enable teachers to make decisions about what to include in their district art course of study. Ohio's *Minimum Standards for Elementary and Secondary Schools*[10] require that schools develop courses of study for each subject taught. An art course of study should include art program philosophy, program goals, program objectives, and subject objectives. These components should be organized to show how they relate to one another. The first three components are applicable to the K-12 art program. A separate set of subject objectives should be prepared that are appropriate for each grade and specific art courses.

Varied formats are possible to explain the scope and sequence of subject objectives in a course of study. Two sample formats are shown below. The first follows an *outline-type* organization for each grade as follows:

Seventh-Grade

I. Art Program Goal: To enable students to express personal ideas and feelings by visual means

A. Program Objective: Students will discover ideas for art in personal experiences.

1. Subject Objectives: Students will

a. recall past experiences as sources of ideas;

b. reflect on feelings as a way to generate ideas;

c. look at natural objects as beginnings of ideas;

d. imagine an experience for ideas.

B. Program Objective: Students will transform ideas for creating art.

1. Subject Objectives: Students will

a. invite accidents or chance occurrences with materials;

b. experiment with colors to produce specified moods;

c. organize space in drawings using principles of perspectives;

d. distort objects to dramatize feelings.

Other program goals, program objectives, and subject objectives would be added as appropriate for seventh-grade. This same outline would also be followed in explaining the goals and objectives for each of the other grades and courses taught in the district. The outline-type format has the advantage of concentrating on only a few pages those subject objectives for which teachers at each grade level are responsible.

The second sample format shown below utilizes *a matrix* demonstrating the articulation of objectives across grade levels and courses. It indicates when objectives are to be stressed.

- Art Program Goal: To enable students to understand how artists express ideas and feelings in works of art
- Program Objective: Students will understand how artists transform ideas to create art.
- Subject Objectives: Students will

	K	1	2	3	4	5	6	7	8	9	I	II	III	IV
1. recognize similar uses of line and color in artists' work;	X	X	X	X										
2. notice that artists omit parts of subjects in their art- works;				X	X	X								
3. explain how artists exaggerate, simplify, and rearrange parts of objects in their work;					X	X	X	X						
4. notice how artists achieve different effects with design elements and principles;						X	X	X	X	X				
5. read artists' accounts of the stages they use to refine their ideas;								X	X	X	X	X		
6. compare a series of works developed by an artist over a period of time.											X	X	X	X

To complete the course of study, other goals and objectives would be displayed on this matrix. The advantage of the matrix-type format is that it permits teachers to see how the total program is sequenced. Some school districts use both the matrix and outline formats, exploiting the advantages of each.

For additional suggestions for preparing courses of study, the reader is directed to two additional publications of the State Department of Education. They are *Fine Arts and Physical Education*[31] and *Process Model for Course of Study*.[32]

Designing a New Curriculum Guide

Some school districts may wish to exceed minimum standards and go beyond a course of study in art. They may choose to develop an optional curriculum guide. A curriculum guide includes the same components as a course of study: philosophy, program goals, program objectives, and subject objectives. In addition, it describes the activities and teaching resources for instructional units that can be implemented in the classroom.

Units join together several activities unified by a common theme. A theme for teaching art can be thought of as an organizing concept embracing a key issue, concept, concern, or question. An effective theme is one which will inspire a variety of student activities and clarify relationships on several levels. For example, it could reach back into the history of art and yet lend itself to contemporary issues affecting the individual student, professional artists, and society. Grasping such relationships is the basis for understanding the visual arts.

Many of the units art teachers are accustomed to developing lack a thematic focus. Units called "Design," "Ceramics," "Photography," or "Art Appreciation" do not imply what issues, questions, or problems students are likely to be engaged in examining. A good unit title is rarely a single word. Better titles for a ceramics unit might be "Ceramics in Civilization," or "Clay Country USA." The first unit could show how different civilizations, including our own, developed the ceramic arts, how these arts reflect the status of the culture's technology, its religion, social structure, and commerce. Students could also take a look at the romance, achievements, and geographic resources connected with the development of ceramics in various societies. Such a unit could look at the ecological and economic conditions that may affect the future of ceramic production in the world.

"Clay Country USA" could be an in-depth look at Ohio's pottery and glass industries. An examination of the varied levels of artistic taste these industries represent could be included. Students could compare, for example, the handmade products created by the artist-craftsman with mass-produced products commonly sold in discount stores. Questions could be raised about the way the public responds through buying habits, to both types of products. Students could compare the artistic qualities of glass products created by artists to the ceramic products displayed and sold in commercial stands along highways. They could compare the relative values of using commercial molds with more creative means of ceramic production. Which of these two kinds of experiences the students personally prefer, and why, are questions that could be encountered.

Teachers can think of many more titles. How about "Environmental Design and Human Survival" or "Art and Human Environments." Why are these good unit titles? Because they give a clue to the overarching issue that is to be explored in a unit. The theme is more than a unit title, but if a clue to the theme can be presented through a title, a certain psychological force, impact, and gravity are gained. Being able to voice the issue is a good test of whether a potent theme is present.

Content features are not the only place to look for unit themes. A theme can also be developed by reference to the goals and objectives discussed in earlier chapters. For example, a teacher's goal may be "to enable students to express personal ideas and feelings by visual means." The teacher may realize that some conditions in every individual's life thwart individual expression, for instance, peer group pressures and adult authority. A theme title reflecting this fact might be "Conformity, Art, and Me." In such a unit, the student not only acquires some powers of artistic expression, but also sees that pressures to conform socially can function as an idea to be communicated by the work of art itself.

The themes of exemplary works of art by artists, too, may suggest unit themes to teachers. For example, in studying Munch's The Cry and Tooker's Subway, a teacher may realize their common underlying theme as being "The fears of life." This, then, may become the theme for a unit. In the unit, students would focus their study on the above-mentioned paintings and other works with similar themes. Students would employ the critical processes of describing and interpreting to arrive at a fuller understanding of the art- works' meanings. In addition, the unit would encourage students to think about the theme in relation to their own lives. Their personal experiences with fear are used as the source of ideas for creating their own paintings.

A way to test the potential of a theme is to check the number of implications it conveys. A teacher can do this by using the *Art Unit Planning Sheet*[1] accompanying this guideline. Segments of this sheet are reproduced on the next several pages. One of the segments, partially completed as an example of its use, is on the next page. The unit themes suggested on the sheet illustrate our curriculum theory. Three exemplary units are detailed in the next chapter.

The teacher's first activity is brainstorming. Using the first segment of the *Art Unit Planning Sheet*, write down as many ideas for themes as possible. Do this freely and uncritically. The purpose is simply to brainstorm, to tease out as many ideas as possible. One might find it helpful to refer to the content *Starter Lists* from Chapter Two, the statement of goals from Chapter One, and the statement of objectives in Chapter Three.

ART UNIT PLANNING SHEET

Begin at any point that feels right to you -- with unit themes, encounters, activities, or resources.

• UNIT THEMES–

Freely generate as many ideas as you can. Refer to your content starter lists. Also consider the goals and objectives for a Balanced Comprehensive Art Education.

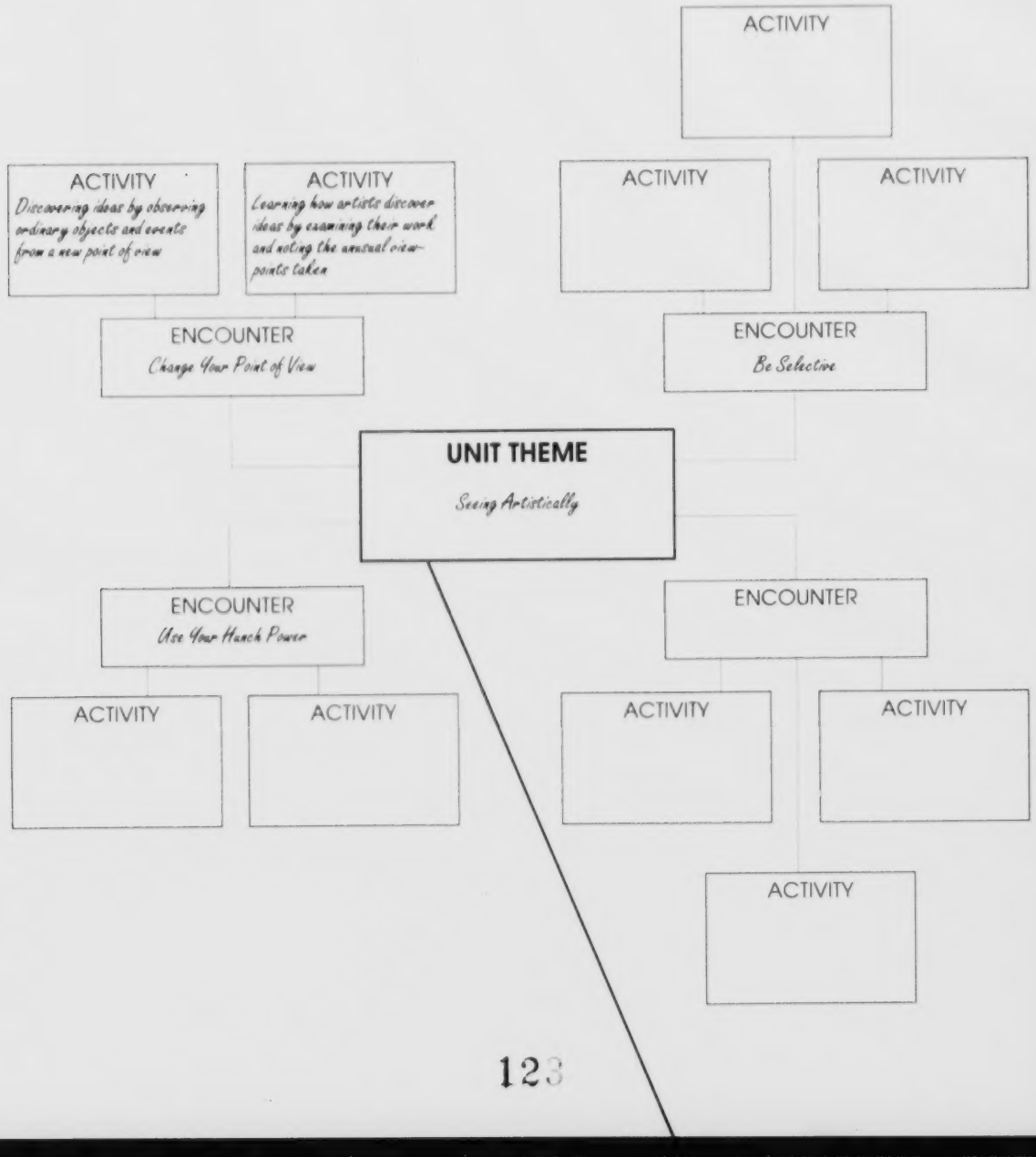
Now select one theme for analysis and development. Choose the one that seems to have the greater number of possibilities. For this purpose, use the second segment of the *Art Unit Planning Sheet* reproduced on the next page. Begin by placing the unit theme in the rectangle near the center of the page. Analyze the encounters — the lessons or main components of the unit. An encounter brings the students into contact with a particular feature of content. One unit is made up of several encounters. Think of as many offshoots, spinoffs, relations, or connections as possible. If the unit theme is rich in implications, a variety of paths leading from the theme will be found. If the theme is small and seems to resist diversification into encounters, the theme is probably not worthy of pursuing.

Whether or not one can carry out the ideas implicit in the theme tells one something about one's self and one's readiness as a teacher to pursue the theme. Of course, pursuing themes that are of interest, or those in which the teacher has some background, will be easier than pursuing those that are unfamiliar. Some teachers feel more excited and creative when developing several themes simultaneously. If this is so, several copies of the *Art Unit Planning Sheet* should be reproduced. It may be found that ideas for encounters in one unit will suggest different encounters in other units.

As the unit is extended into the various encounters implicit in the theme, thinking will naturally suggest an even further refinement into activities. Activities are the smallest element in the curriculum plan defined here. The teacher should begin thinking more precisely about what students will do and what they will study. The activity can be briefly described in the language of a subject objective explained earlier.

• ENCOUNTERS AND ACTIVITIES—

Select one theme. Refine the theme by extending it further into encounters and activities.



The next component of unit planning to consider is resources. Resources include everything needed to teach each activity in the unit. Materials, tools, films, reproductions, educational television programs, and readings should be identified. The *Art Unit Planning Sheet*[4] can be used for this purpose also. A segment is reproduced on the next page.

One resource for student activities too often overlooked by art teachers is readings. The *Appendix* includes a selected listing of readings appropriate for students in achieving the goals and objectives of a balanced comprehensive art curriculum. Reading is an appropriate activity for art students. Through reading about art, students not only learn about the paintings, sculpture, and other products created by artists, but also encounter the writings of art critics, aestheticians, and art historians. Through these, students acquire models for writing their own art criticism and for making sensitive and intelligent responses to works of art. At the same time, the writings impart knowledge about the works of art themselves.

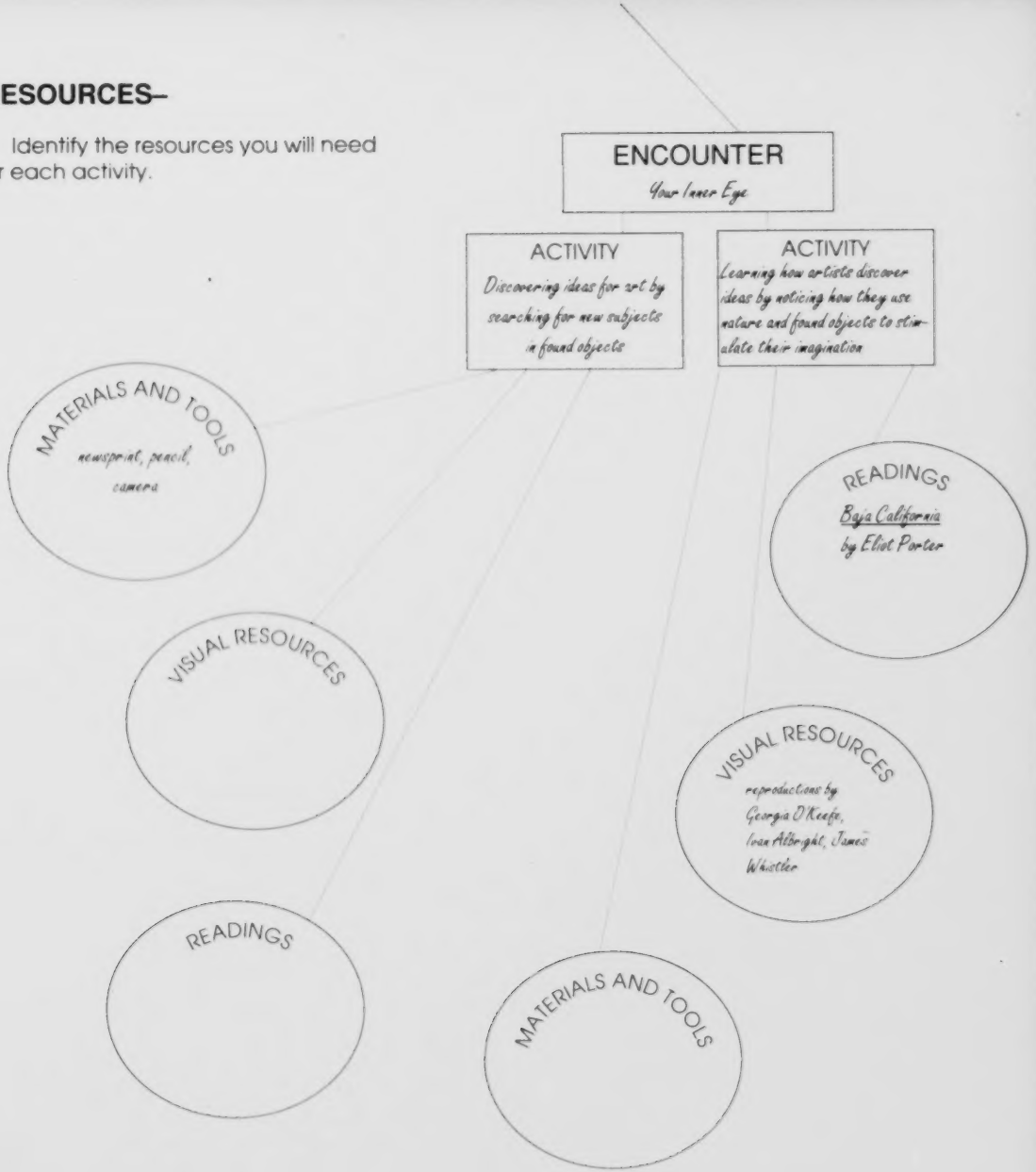
Planning Sequences of Activities

After teachers sketch out the components of an art unit, as we have done here, they should sequence the encounters and activities in some order that assures orderly growth and development in the students' comprehension of art. Order in mathematics and the sciences seems to be easier to ascertain than order in art. There does not appear to be a definitive structure in art learning that dictates a particular sequence of activities. Almost any content may be approached at any point in teaching. This means that there is no inherently logical sequence that must occur in art if development is to proceed in an orderly and coherent way.

This does not mean, however, that art learning occurs without order. Rather it means that order is found and experienced by the students when the relationship between activities, encounters, and units is coherent. Thus, the primary way that students experience order is through their encounter with the recurrent features of content: in a sketching activity, in an activity in which they describe design qualities in artists' paintings, and in an activity involving the redesign of urban environments. In each activity the student studies the content through a different approach and in a different context. By encountering the same recurrent concepts, processes, vocabularies, and values in different activities, students can experience recurrent order in a richer variety of art experiences. For the student, seeing the same art content in different contexts is seeing important relationships.

•RESOURCES–

Identify the resources you will need for each activity.


ENCOUNTER
Your Inner Eye
ACTIVITY
Discovering ideas for art by searching for new subjects in found objects
ACTIVITY
Learning how artists discover ideas by noticing how they use nature and found objects to stimulate their imagination
MATERIALS AND TOOLS
newsprint, pencil, camera
READINGS
Baja California by Eliot Porter
VISUAL RESOURCES
VISUAL RESOURCES
reproductions by Georgia O'Keefe, Ivan Albright, James Whistler
READINGS
MATERIALS AND TOOLS

BEST COPY AVAILABLE

An effective sequence of activities would attempt to capitalize on such recurrences in the context of art instruction. The *Profile of an Art Unit Sequence Sheet* that accompanies this guideline can help in planning for these recurrences. This sheet may be duplicated if longer sequences are desired. For example, in the unit theme "Seeing Artistically," one encounter might involve students in a studio activity photographing or sketching close-ups. In the next encounter, students might research how professional painters and photographers obtain close-ups. In the same encounter, the students also attempt to interpret the meaning of ambiguous images in the professionals' paintings and photographs. From there, they might proceed to a consideration of the ways critics interpret ambiguous images. This sequence is shown in an abbreviated facsimile on the next page.

PROFILE OF AN ART UNIT SEQUENCE SHEET

This profile may be used to link your unit plan to *content* and *program objectives*. It may be used to sketch out a sequence of encounters. It may be used to plan ahead or to record what happened in your classes.

GRADE LEVEL: *Ninth Grade*

UNIT THEME: *Seeing Artistically*

I. FEATURES OF ART CONTENT	Encounter Title: *Close-ups*	Encounter Title: *Ambiguity in Art*	Encounter Title: *Critics Interpret Art*
SUBJECT	*Any seen object*		
THEME			
MEDIUM	*camera, pencil, sketchbook*		
PRODUCT		*photographs, prints, paintings*	
FUNCTION			
DESIGN			
STYLE			*surrealism*
II. ART PROGRAM OBJECTIVES			
PERSONAL DEVELOPMENT — EXPRESSION	*Discovering ideas by recording close-up views*		
RESPONSE		*Interpreting the meaning of ambiguous images*	
ARTISTIC HERITAGE — EXPRESSION		*Learning how artists intentionally create ambiguity*	
RESPONSE			*Learning how critics interpret surrealistic art work*
ART IN SOCIETY — EXPRESSION			
RESPONSE			

This sheet can also be useful to teachers in keeping a record of what actually happened in a unit. Recording the emphasis given to content and objectives in a unit or series of units will reveal any neglected areas that can be attended to in future activities.

Points of Entry Into Planning

So far in this chapter, we have identified four components an art teacher works with in developing a Balanced Comprehensive Art Curriculum plan. They are units, encounters (lessons), activities, and resources. These components are summarized below along with procedures which can involve teachers in the art curriculum planning process.

ART CURRICULUM COMPONENTS	TEACHER'S PLANNING ACTIVITIES
Units	Brainstorm for themes. Think about content and program goals. Study exemplary works of art. Reflect on successful studio activities.
Encounters	Refine themes into subthemes. Study the exemplary units in Chapter Five.
Activities	Identify content and program objectives. Refer to the three Subject Objectives Charts. Refer to the three charts on pages 62-63, 80-81, and 98-99.
Teaching Resources	Identify materials and tools, visual resources, and student readings. Review the selected readings for students in the Appendix.

The description of the art curriculum planning process given above may have left the impression that there is one best procedure to use. While we chose to begin with the identification of unit themes and concluded with resources, there is no reason why this could not be reversed. Actually, any one of the components could become the point of entry into the process, or any one of the planning activities could become the initiating thrust. This notion is visually represented in the following diagram.

A BCAC PLANNING PROCESS. ENTER AT ANY POINT.
UNITS
Refer to the three Subject Objectives charts
Extend the Content Starter Lists
Identify content and program objectives
ACTIVITIES
Refer to the three charts on pages 62-63, 80-81, and 98-99
Identify student readings
Identify visual resources
Identify materials and tools
RESOURCES
Study the exemplary units in Chapter Five
Refine unit themes into subthemes
ENCOUNTERS
Reflect on successful studio activities
Study exemplary works of art
Think about content and program goals
Brainstorm for unit themes

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Conceivably, a teacher could begin planning a unit by considering the potential of a visual resource such as a film or a work of art. The unit might also grow out of a teacher's realization that a particular reading could stimulate a worthwhile student activity. While these or any of the other curriculum components or planning activities can serve as the beginning of a unit plan, this does not complete the task. No matter where a teacher decides to begin, the planning process should be continued to include all four components: unit theme, encounters, activities, and resources.

If ideas for an activity are the beginning point, for example, the teacher should relate the ideas to other activities which will comprise a unit. The main theme of the unit should be clarified and the goals identified. Program objectives, subject objectives, and resources for the activities should be specified as well.

An abstract sculpture by Wayne Trapp is explored by students as part of the exemplary unit, "Boundary Breakers–The Art of Our Times."

EXEMPLARY BCAC UNITS

Chapter Five

What might a completed unit look like? On the following pages are three Exemplary Units. One unit, entitled "What Makes You Tick?" is designed for seventh-grade students. Another is intended for eighth- or ninth-grade students. It is entitled "Seeing Artistically." A third unit has been designed for high school students. Its title is "Boundary Breakers–The Art of Our Times." While each unit is intended for a designated grade level, each teacher will need to determine the best grade level in which to use them. Each unit is made up of eight to twelve Encounters. The units serve two purposes. First, they can be used by teachers and students as an experience resource. Since the Encounters are written especially for students, they can be used to motivate students to participate in the activities described in them. The photographs and reproductions will indicate to students the quality of similar art experiences other students and artists have had. Students should be encouraged not to copy the artwork. If the language is found to be too advanced for certain students, teachers should interpret the activities for them. While the Encounters are intended to motivate and present information to students, they are in no way intended to replace good teaching. Teachers will see many opportunities to extend the Encounters in terms of their own beliefs, ideas, and capabilities. Each teacher and group of students should determine the most appropriate sequence for them. Quite possibly the Encounters will need to be modified by the teacher in terms of the abilities and interests of students and the resources of the school.

The second purpose of the Exemplary Units is to exemplify the theory of a Balanced Comprehensive Art Curriculum presented in this guide. The unit titles themselves illustrate the belief that significant contemporary issues should be reflected in the titles. The unit themes deal with important questions, concerns, and problems in the lives of students, in society, and in the field of art.

The units are exemplary in additional ways. As a whole, they embrace all six goals for art education. A balance is maintained between goals for Personal Development, Artistic Heritage, and Art in Society. Also both Expression and Response goals are attended to in the encounters. All eighteen program objectives have been joined with the seven features of content throughout the Encounters in various ways.

Specific characteristics of the units which exemplify the theory are as follows:

1) UNIT TITLE states the theme.

2) UNIT OVERVIEW indicates the rationale or thrust of the unit by explaining how the theme reflects contemporary issues and goals. The recommended grade level is suggested in the overview. Although written for the teacher, the overview is an appropriate orientation to the unit for some students.

3) CONTENT ANALYSIS reveals the interrelationship among the the content and program objectives for the total unit. This, too, is for the teacher only.

4) OBJECTIVES PAGE specifies the program objectives and subject objectives for all encounters in the unit. It is written only for the teacher.

5) ENCOUNTER PAGES deal with specific components of the unit theme which are as follows:

"Encounter Title" states the unit subtheme.

"The Action" describes the task or problem in a short, attention-getting way. This is especially for the students to read.

"More" elaborates upon the task by describing one or several related student activities. This is for both students and teachers.

"You Need" identifies the resources needed to carry out the activities for this encounter. This is for both students and teachers.

"Content Focus" states the feature(s) of content emphasized in the Encounter. This is for the teacher.

"Program Objectives" selected for an encounter are stated for the teacher.

The Encounters should prove useful to teachers and students, provoking teachers to consider other BCAC units which they will want to develop.

What makes you tick?

UNIT THEME: WHAT MAKES YOU TICK?

OVERVIEW

Who am I?

This is a question all people have asked themselves at one time or another. For the times in which students live, the question is especially critical. Many forces in society today make it difficult for people to find out about themselves. Sociologists and psychologists have pointed to our standardized way of life as one of the major forces. Standardization leads to a lack of self-identity and the alienation of people from one another. The art teacher and social studies teacher can work together to tell students more about these problems and what they have to do with art.

Students might overcome the forces of standardization and the problems of self-identity by looking closely at themselves to discover "what makes them tick." Each should ask himself or herself, "What makes me a distinct, unique individual? In what other ways am I like other human beings?" Artists have asked these same questions about themselves. Asking the questions has led them into creative activity.

This unit should help students learn more about themselves— the way they look, what they like, who they want to be, the way they feel. They will learn how to explore these concerns in visual form using varied art materials and working in many different ways. Also they will learn about the ways artists create artworks which are their ways of answering the question: Who Am I?

The Encounters of this unit are as follows:

- What I See in Art
- Making a Name for Myself
- The Hidden Me
- My Initials
- My Psycho-Calligraphic Self-Portrait
- My Models for Identity—Heroes and Anti-Heroes
- I Want to Be Like...
- My Self-Portrait
- Can I Read Images of People?
- How Do I React to Art?
- Finding My Best Way of Working

The Encounters can be done in any order of your choosing. This unit will probably be most interesting to seventh- and eighth-grade students. Students in other grades, however, will find many Encounters worthwhile.

UNIT THEME: WHAT MAKES YOU TICK?

PROGRAM OBJECTIVES	SUBJECT OBJECTIVES
Students will:	Students will:
discover ideas for art in personal experiences;	use their own faces as subjects; use heroes as themes; use their imaginary future life as a theme; use inner personalities and feelings as themes;
transform ideas to create art;	try ideas out in portrait form; try ideas out in mask form; try ideas out in mural form; try ideas out in three-dimensional letter form; experiment with color, shape, and line; experiment with planned and improvised ways of working;
work with media to make art;	explore the potentials of tools and materials for personal expression;
perceive, describe, and analyze works of art;	identify artworks' subjects, themes, media, design, and styles; characterize the subjects used in portraits;
interpret works of art;	attribute meanings to the theme of heroes; attribute meanings to the moods and feelings of people in groups;
understand how artists transform ideas to create art;	contrast planned and improvised ways of working;
understand how art scholars perceive, describe, and analyze works of art;	note the features of art that art scholars write about;
become aware of how society perceives and recognizes visual images.	note what artistic features friends and family talk about.

The program objectives listed above and for the other two exemplary units have been selected from a more comprehensive listing which may be found in Chapter Three. Please refer to this chapter for an explanation of the objectives. The subject objectives have specific reference to the encounters of the units.

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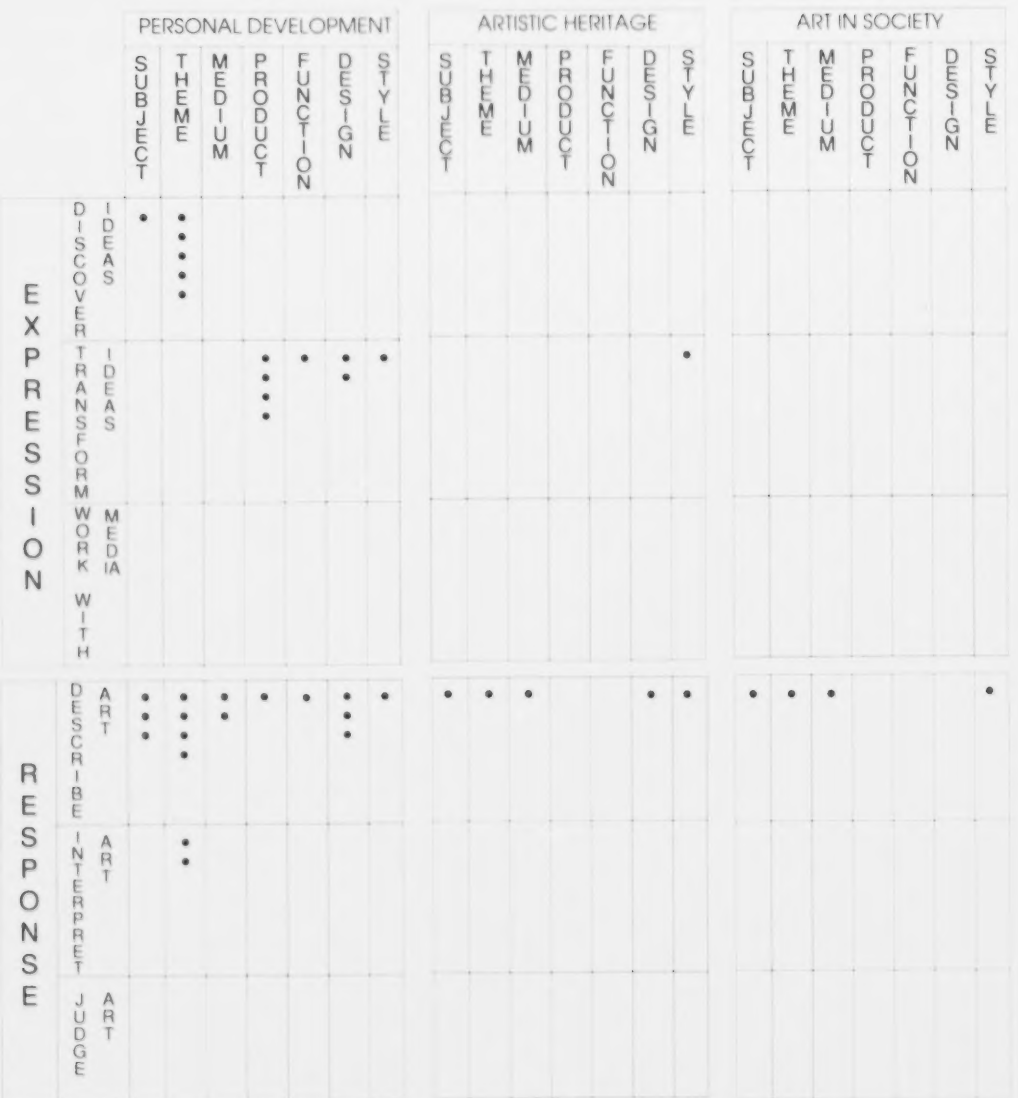
UNIT THEME: WHAT MAKES YOU TICK?

CONTENT ANALYSIS FORM



The dots in the above analysis indicate the content focus of the Encounters for this unit. Each dot represents one activity. Please refer to Chapters Four and Six for an explanation of this content analysis.

1

2

3

THE ENCOUNTER: WHAT I SEE IN ART

1. ROBERT GWATHMY. *Singing and Mending.* Addison Gallery of American Art, Phillips Academy, Andover.
2. EDGAR DEGAS. *The Little Dancer* (1880-81). The Tate Gallery, London.
3. PAUL JENKINS. *Phenomena: Hoisting the Colors* (1973). Acrylic on canvas, 76" x 141". The Columbus Museum of Fine Arts, Columbus, Ohio.

THE ACTION

Look carefully at several works of art. Find out if you see what your classmates and members of your family see. Also find out if you like what they like in art.

MORE

Different people see different things in works of art. Some see only the subjects, such as trees, people, or animals. Others see the design, such as the colors, shapes, or textures. Others see the feelings or moods, such as happiness, fear, or loudness. Still others see the effects of the medium, such as paint, clay, or crayon.

Show several works of art to other people. Keep a record of what you and they see in the artworks. If you want to, show the people the artworks reproduced on the other side. Give a report to your class on what you find out about people's responses to art. You might make up a chart like the sample below to help you compare your reactions to those made by other people.

Name of Person _____

	CHECK THE PERSON'S REACTIONS BELOW					
	Likes It	Dislikes It	Sees Subjects	Sees the Design	Sees Feelings and Moods	Other Reactions
Artwork 1						
Artwork 2						
Artwork 3						
Artwork 4						

Discuss with your classmates why they see different things in works of art and why they like different ones. Read something by an art critic, aesthetician, or art historian about a specific work of art. See if it helps change what you see in the art work or like about it. For example, read Ernest Goldstein's description and analysis of Winslow Homer's painting called *The Gulf Stream* in his book titled *Creating and Understanding Art*, page 3-38.

YOU NEED

reproductions to show people
charts to keep a record of people's reactions

CONTENT FOCUS subject, design, medium, and theme

PROGRAM OBJECTIVES
Students will perceive, describe, and analyze art.
Students will understand how art scholars perceive, describe, and analyze works of art.
Students will become aware of how society perceives and recognizes visual images.

Mural showing how students imagine themselves in the future.

THE ENCOUNTER: MAKING A NAME FOR MYSELF

THE ACTION

What do you want to be when you are an adult? What kind of person do you want to become? Do you want to be rich and travel a lot? Do you want to have one job or many? How are you going to make a name for yourself?

Work with your friends on a mural showing yourself and them as you imagine yourselves in the future. Show yourselves doing what you would like to do then.

MORE

Imagine how you will look when you are an adult. Imagine the kind of activity in which you will be involved. Imagine how you will be dressed. Imagine how your environment will look then.

Make sketches, and then talk with your classmates about how to join all your sketches into one mural. Draw the main figures on mural paper with white or yellow chalk before painting with tempera paint.

YOU NEED

mural paper, tempera paint, chalk

CONTENT FOCUS the theme of students' future lives
the product, a mural

PROGRAM OBJECTIVES Students will discover ideas for art.
(For subject objectives, see the introductory page for this unit.)

SOUTHWESTERN ALASKA. *Tlinket Mask*. Peabody Museum, Harvard University.

THE ENCOUNTER: THE HIDDEN ME

THE ACTION

Make a mask that reveals a part of your personality that no one knows but you.

MORE:

Everyone probably has a part of his or her personality which he or she tries to keep hidden from the world. Dr. Jekyll had his Mr. Hyde. Like "Dr. Jekyll," our own "Mr. Hyde" tries to burst forth and reveal himself to all. But usually we manage to keep him under control.

Do you have a "hidden you?" Would you like to let him out? Masks are a way we can reveal these "unmentionables" to others in school without talking about them or hurting anyone.

Think about what your "hidden you" looks like and feels like. Then use papier-maché to create your mask like the students shown here did. Don't rely upon stereotyped images like the devil or Frankenstein's monster. Really make it you, your hidden you.

The Agency for Instructional Technology in Bloomington, Indiana has a television film series called *Images & Things* which includes a program called "Devils, Monsters, and Dragons." Try to see this videotape. It may give you clues to your inner self.

YOU NEED

newspaper, wheatpaste, tempera paint, shellac

CONTENT FOCUS the product, masks
the theme of inner personalities

PROGRAM OBJECTIVES Students will discover ideas for art.
(For subject objectives, see the introductory page for this unit.)

Students make their three-dimensional initials.

THE ENCOUNTER: MY INITIALS

THE ACTION

Use your initials to create a two- or three-dimensional design which expresses your personality.

MORE

Make several sketches of designs using your initials. Really think about yourself as the girl here is doing. What kind of letter styles would best express your personality? Would curving, graceful letters do it? Or would straight, bold letters? Or some other style?

The students shown on the previous page repeated the letters of their initials. They tried them in all sizes and shapes; they turned them in all directions. They thought about what colors, textures, and patterns would be best to convey the kind of persons they are.

For a two-dimensional design, try cutting your initials from colored construction paper, or use crayon or tempera paint. Which is best to express your personality? For a three-dimensional design, use cardboard and masking tape to construct your initials. Use papier-maché for a final coat before painting with tempera paint. Design it from all views to express your personality.

When completed, show your work to the class. What kind of personality do they think your initials express?

YOU NEED

tempera paint, crayon, colored construction paper, cardboard, scissors, brushes, wheatpaste, newspapers, masking tape

CONTENT FOCUS the product, three-dimensional letters
the theme of the students' personalities

PROGRAM OBJECTIVES Students will discover ideas for art.
(For subject objectives, see the introductory page for this unit.)

DEAN ELLIS. Cover for *The Illustrated Man* by Ray Bradbury.
Published by Bantam Books, Inc., New York.

THE ENCOUNTER: MY PSYCHO-CALLIGRAPHIC SELF-PORTRAIT

THE ACTION

Are you a loud person? Or are you quiet and shy? Are you bossy? Are your feelings easily hurt? Think about the kind of person you are. Then cut words from magazines that describe what you are like. Select those words that are loaded with emotional and personal meaning for you. In your own way, arrange the words into a design to create a "portrait" of you — a psycho-calligraphic self-portrait. This means a portrait of your inner personality in words.

MORE

Try to find words that express your personality; that is, how you feel deep down inside about life, your interests, what you believe in, and what you like to do. Also, try to find words that hint at your private thoughts and even the dreams you have. To stimulate your thinking, see the videotape "Dreams and Fantasy"* by the Agency for Instructional Technology.

Since you can't tattoo your body with words like the "Illustrated Man" on the previous page, arrange your chosen words as a picture like the students in the photographs above did. Or use them to create a three-dimensional piece of sculpture. For the latter, you may want to mount your word shapes on stiffer cardboard so they will stand up.

Consider the shapes of the words and the way you arrange them in relation to one another. What about the colors of the words, their sizes and styles? Will you select words that are small, graceful, bold, bright, or some other quality? The words you select and their qualities should reflect your personality.

YOU NEED

magazines, scissors, glue, colored paper

*"Dreams and Fantasy." *Images & Things*, television series, AIT, Bloomington, Indiana.

CONTENT FOCUS the theme of students' personalities
the design elements

PROGRAM OBJECTIVES Students will discover ideas for art.
Students will transform ideas to create art.

1. A silk screen of sports heroes by Leroy Neiman is analyzed by students.
2. GILBERT STUART, *George Washington*. National Gallery of Art, Washington D.C.

THE ACTION

Select a hero or anti-hero such as one of those shown in the reproductions on this page and the next page. Or find one you like better. Look at the artwork carefully and try to figure out what you like about him or her. Then plan a short talk explaining to your class what you admire about your hero. Also, point out what the artist has done in the painting or sculpture to emphasize those characteristics you admire.

MORE

Heroes are people we look up to and with whom we try to identify. They are admired and glorified. Art is a way of showing this admiration and of keeping alive their memory. Artists are good at this. They know how to use design elements, such as colors, spaces, textures, and lines, to bring out the hero's characteristics whether they be toughness, beauty, gracefulness, or intelligence. How artists do this can be seen in the videotape by the Agency for Instructional Technology called "Stars and Heroes."

Analyze how the artist you selected has used design elements to communicate your hero's admirable characteristics. Explain how this was done to your class. The girls here have selected the etching of Christ by Rembrandt about which to talk to their class.

YOU NEED

reproductions such as *Saint George and the Dragon* by Raphael, *Four Dancers* by Edgar Degas, *George Washington* by Gilbert Stuart

Selected covers from news and sports magazines

* "Stars and Heroes," *Images & Things* television series, AIT, Bloomington, Indiana

CONTENT FOCUS the theme of heroes
design elements

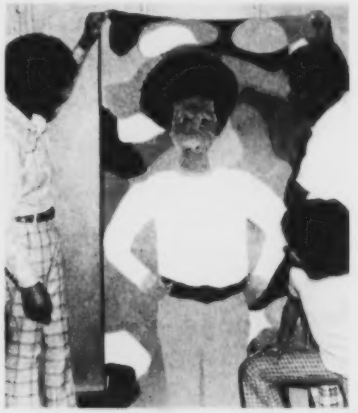
PROGRAM OBJECTIVES Students will perceive, describe, and analyze works of art.
Students will interpret works of art.

Students and their painting of their hero.

THE ENCOUNTER: I WANT TO BE LIKE. . .

THE ACTION

Make a life-size painting of your hero or heroine in his or her costume, uniform, or dress.



MORE

Who is your hero? Is it a movie or TV star, an athlete, an artist, a religious leader? Or is it a politician, a scientist, or your own parents? Maybe your hero is an anti-hero. The students shown on this card did paintings of their heroes, who are Mike Tyson, Jane Pittman, and Rodney Allen Rippey.

Whoever your hero is, the portrait you make can show others what you admire about him or her. Is it strength, intelligence, beauty, or something else?

Think about how you can bring out these admirable qualities through your choices of color, shape, line, and texture. Think also about the best kind of pose or action of the person. How will you handle the background?

The videotape from the *Images & Things* series "Stars and Heroes"* will stimulate your thinking about these possibilities.

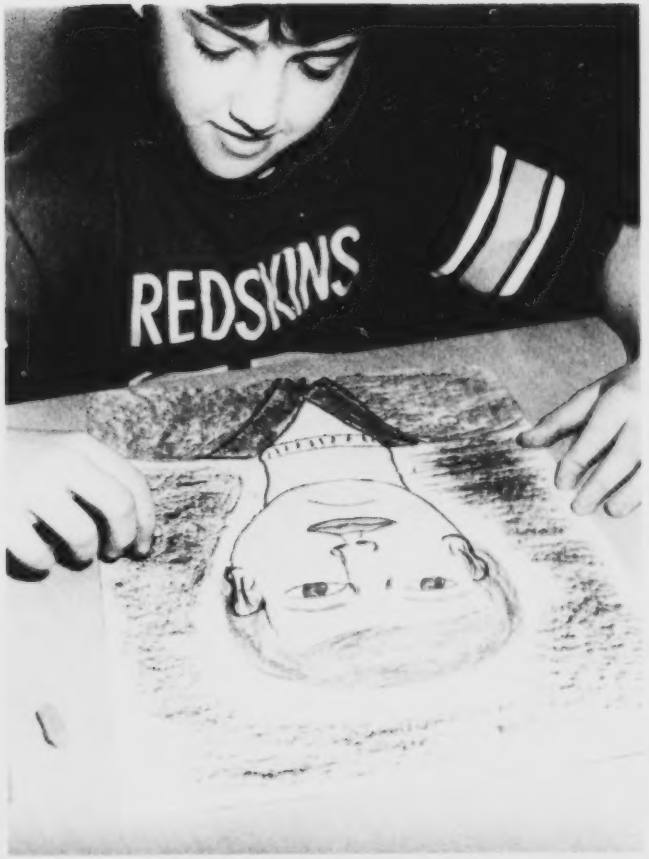
YOU NEED:

large sheet of paper or cardboard, paint, and brushes

* "Stars and Heroes" videotape produced by AIT, Bloomington, Indiana

CONTENT FOCUS design elements
the theme of heroes

PROGRAM OBJECTIVES Students will discover ideas for art.
(For subject objectives, see the introductory page for this unit.)



Here are two students' self-portraits. One shows the student's outer visual characteristics. The other shows an inner psychological state. Which is which?

THE ENCOUNTER: MY SELF-PORTRAIT

THE ACTION

Study some of the many self-portraits done by artists. Then create your own self-portrait in chalk, paint, or clay.

MORE

Many artists have done portraits of themselves for many different reasons. Sometimes artists do self-portraits to get better acquainted with how they look. These artists are interested in their visual characteristics. Other artists make self-portraits so they can become more aware of their feelings on the inside. These artists are more interested in their psychological states.

The students shown here studied reproductions of Rembrandt's self-portraits. You could do this, too. Or you could study other self-portraits. Your art teacher will help you find them.

Can you describe their visual characteristics, such as "long face," "bushy hair," or "lacy dress"? Can you also describe their psychological states, such as the feeling of "tenseness," "confidence," "fearfulness," or "friendliness"?

To stimulate your thinking, read some poetic descriptions of people's physical characteristics. Or read descriptions of people's inner feelings and psychological states in some books or magazines. Your English teacher might help you find the articles.

Think about the way you want to approach doing your self-portrait. Do you want to find out more about how you look on the outside? Or do you want to discover more about your inner personality? Or both? Can you tell which approach was taken by the students who did the self-portraits on the previous page?

YOU NEED

reproductions by such artists as Vincent van Gogh, Paul Gauguin, Marc Chagall, Pablo Picasso

materials such as clay, ceramic tools, chalk, tempera paint, brushes, paper

CONTENT FOCUS the product, self-portraits
the subject of students' faces and inner feelings

PROGRAM OBJECTIVES Students will discover ideas for art. Students will transform ideas for art.
Students will perceive, describe, and analyze works of art.

2

1

1. HENRY MOORE. *Family Group* (1945). Bronze, 9 3/8" x 8 1/2" x 5 1/8". Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bequest.
2. PAUL CADMUS. *Playground* (1948). The University of Georgia, Georgia Museum of Art, Athens, Georgia.

Next page — WINSLOW HOMER. *Snap the Whip*. The Butler Institute of American Art, Youngstown, Ohio.

THE ENCOUNTER: CAN I READ IMAGES OF PEOPLE?

THE ACTION

When you are with other people, how do you usually feel? Do you feel jittery, happy, lonely, scared, relaxed, excited, or tense? Find out which of these feelings you see or "read" in artists' images of people in groups.

MORE

Study images of people in groups like those reproduced on this card by Moore, Cadmus, and Homer, and decide how you "read" them. You could also see other artwork on the *Images & Things* television series program called "Groups of People."* Which groups of people seem to make you feel wanted? Which seem cold and forbidding to you? Which seem the loneliest?

Try writing short interpretations of these works of art or others like them which show how people feel when they get together. Try to empathize with, "feel into," the situation of each work. Let yourself be affected by the facial expressions, the body movements, the colors, shapes, and spaces. Present your interpretation to your class and see if your classmates "read" the art-works the same way you do.

This experience can help you understand how you feel about other people. It can also help you empathize or identify with the feelings of others. This ability to empathize can help you "read" other images in art as well. Edmund Feldman has a good article on empathy.** See if it helps you empathize with art-work and with people.

YOU NEED

reproductions of people in groups

* "Groups of People," *Images & Things* television series, AIT, Bloomington, Indiana.

** Edmund Feldman, *Becoming Human Through Art*(Englewood Cliffs, New Jersey: Prentice Hall, 1970), pp. 289-91.

CONTENT FOCUS
the theme of people in groups

PROGRAM OBJECTIVES
Students will perceive, describe, and analyze works of art.
Students will interpret works of art.
(For subject objectives, see the introductory page of this unit.)

1. DAVID SMITH. *Bronze Phones* (1964). The Dayton Art Institute. Dayton, Ohio.
2. DUANE HANSON. *Tourists* (1970). Polyester and fiberglas polychromed. O.K. Harris Gallery. Mr. and Mrs. S. Steinberg. Photo Credit: Eric Pollitzer.
3. DAHOMEY BANAME VILLAGE STYLE. *Lion.* The Cleveland Museum of Art. Gift of Mrs. Ralph M. Coe in memory of Ralph M. Coe.

THE ENCOUNTER: HOW DO I REACT TO ART?

THE ACTION

Do you have habits or opinions that help or hinder your ability to react to art? Find out. With your classmates, select a variety of reproductions of art which most of you have never seen before. Take turns giving your reactions to them.

MORE

Choose to talk about a work of art that has influenced your feelings in a very strong way, either positively or negatively. Analyze your reactions. Why were you hostile to it? Why did you like it?

Why did you hate one work and like another? What do your reactions tell you about your tastes and your tolerances for new or strange forms of art? Learning what can provoke you to anger or what can give you delight provides important insights to yourself. Through practice, try to gain more control over your way of seeing and responding to art. For example, put off deciding what you think it means. Develop your ability to search out the artwork thoroughly to find new meanings you may overlook at first.

Also, learn to control how deeply you get involved in looking at the artwork. Too little involvement may prevent you from getting interested in looking carefully for ideas and emotions in the work. Too deep an involvement, on the other hand, may make you forget you are looking at art and not at real life.

Read articles for more ideas on how to creatively control your responses to art. Edmund Feldman has two very helpful articles—one he calls "Empathy" and the other, "Psychic Distance."*

YOU NEED

reproductions by such artists as David Smith and Duane Hanson

* Edmund Feldman, *Becoming Human Through Art* (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), pp. 289-92.

CONTENT FOCUS subjects, themes, media, design, style

PROGRAM OBJECTIVES
Students will perceive, describe, and analyze works of art
Students will interpret works of art
Students will understand how art scholars perceive, describe, and analyze works of art.

1

2

1. ROBERT INDIANA. *The Beware-Danger American Dream. No. 4* (1963). Hershorn Museum and Sculpture Garden, Smithsonian Institute.
2. HANS HARTUNG. *Painting* (1948). Oil on canvas. 38 1 4" x 57 1 2". Collection, The Museum of Modern Art, New York. Gift of John L. Senior, Jr.

THE ENCOUNTER: FINDING MY BEST WAY OF WORKING

THE ACTION

Experiment with different ways of working to create several works of art. Find out which is your best way of working.

MORE

Some artists work best by very carefully and deliberately planning each step of the way. One artist who works this way is Robert Indiana. One of his paintings is shown on the reverse side of this card. He describes his working procedure like this:

> *I know exactly what my painting is going to look like before I ever put a brush to the canvas. In my head and in my designs, the painting is all very carefully planned out. The painting is done very carefully and meticulously. This is very different from the way many other painters work.**

In contrast, other artists prefer to work in a more spontaneous and improvised way. Without preliminary sketches, they start right out working with their chosen media, letting their ideas grow and develop as they work. They look for ways to take advantage of chance happenings and accidents. Hans Hartung is an artist who likes to work in this way. One of his paintings is shown on the previous page. An observer of Hartung describes his way of working as follows:

> *The white sheet of paper framed in black was ready like a screen for the projection of Hartung's vision. There were minutes of intense quiet suddenly shattered by the piercing hissing sound of his crayon on stretched paper. The violence and speed of his work made it seem like an outpouring of pent-up urge. Then the drawing was finished, the briefness of execution adding mystery to the intensity of the experience."**

Before you start your own experiment to find your best way of working, read other descriptions of the different ways artists like to work. Which way seems most appealing to you? Choose the medium you want to work in and do at least one work of art using a planned approach and at least one in a more-spontaneous manner.

YOU NEED

reproductions of art made in planned and improvised ways
materials such as clay, tempera paint, linoleum block printing tools, ink, drawing paper

A Special Place, Test Version: Visual Artist (St. Louis: CEMREL, Inc., 1974), p. 11.
**Alexander Liberman, *The Artist and His Studio* (New York: The Viking Press, Inc., 1960), p. 71.

CONTENT FOCUS the styles of students' and artists' work
PROGRAM OBJECTIVES Students will transform ideas to create art.
Students will understand how artists transform ideas.
(For subject objectives, see the introductory page of this unit.)

SEEING
ARTISTICALLY

UNIT THEME: SEEING ARTISTICALLY

OVERVIEW

> *Observation with me is second nature. You appeared to be surprised when I told you on our first meeting that you had come from Afghanistan.*
> *You were told, no doubt.*
> *Nothing of the sort. I knew you came from Afghanistan. From long habit the train of thoughts ran so swiftly through my mind that I arrived at the conclusion without being conscious of intermediate steps. There were such steps, however. The train of reasoning ran, 'Here is a gentleman of a medical type, but with the air of a military man. Clearly an army doctor, then. He has just come from the tropics, for his face is dark, and that is not the natural tint of his skin, for his wrists are fair. He has undergone hardship and sickness, as his haggard face says clearly. His left arm has been injured. He holds it in a stiff and unnatural manner. Where in the tropics could an English army doctor have seen much hardship, and got his arm wounded? Clearly in Afghanistan.' The whole train of thought did not occupy a second. I then remarked that you came from Afghanistan and you were astonished.**

These are the words of Sherlock Holmes. Anyone who has read Holmes' adventures knows of his remarkable powers of observation. Time after time Holmes sees the clues others miss, and he is able to interpret the messages of the clues.

Artists are much like Holmes. They, too, are detectives, "visual detectives." Artists are particularly sensitive to the qualities of objects and events, to their own feelings, and to their chosen art media. Art critics, likewise, are sensitive viewers of artwork. They are able to see the visual clues to the meanings of works of art. Unlike Sherlock Holmes, most people see very little. They see only the things which are forced upon them because of practical necessity, such as traffic lights and billboards.

This unit will help students become "visual detectives," both as artists and as art critics. The Encounters will open students' eyes and minds to the world around them. The Encounters will also help students gain greater understanding of how artists and critics see artistically. Ideas for some of the Encounters were drawn from *Becoming Human Through Art* by Edmund Feldman.** The Encounters are entitled:

Composing Close-ups
Alter Your Focus
Change Your Point of View
Keeping Your Eyes and Mind Open
Be Selective
Relating Medium, Design, and Subject
Visual Detective
Your "Inner Eye"
Overcoming Your Stereotypes
Imagine New Functions and Styles for Art
Use Your Hunch Power

Select the Encounters the teacher and students would like to do, and do them in any order. Most eighth- and ninth-grade students will like this unit. Students in other grades will also find many of the Encounters interesting.

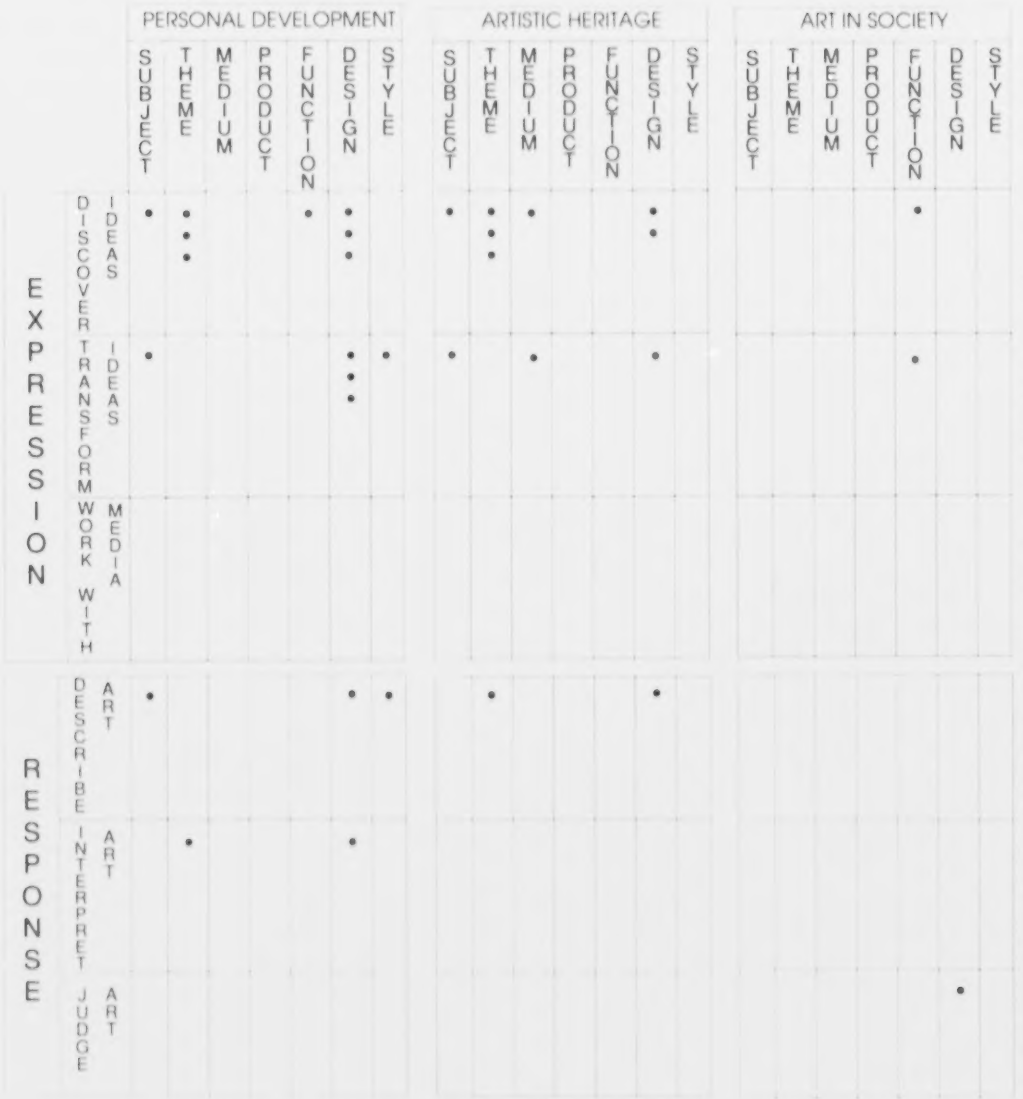
* Arthur Conan Doyle, *The Complete Sherlock Holmes* (New York: Doubleday, 1960), p. 24.
**Edmund Feldman, *Becoming Human Through Art* (Englewood Cliffs: Prentice Hall, 1970).

UNIT THEME: SEEING ARTISTICALLY

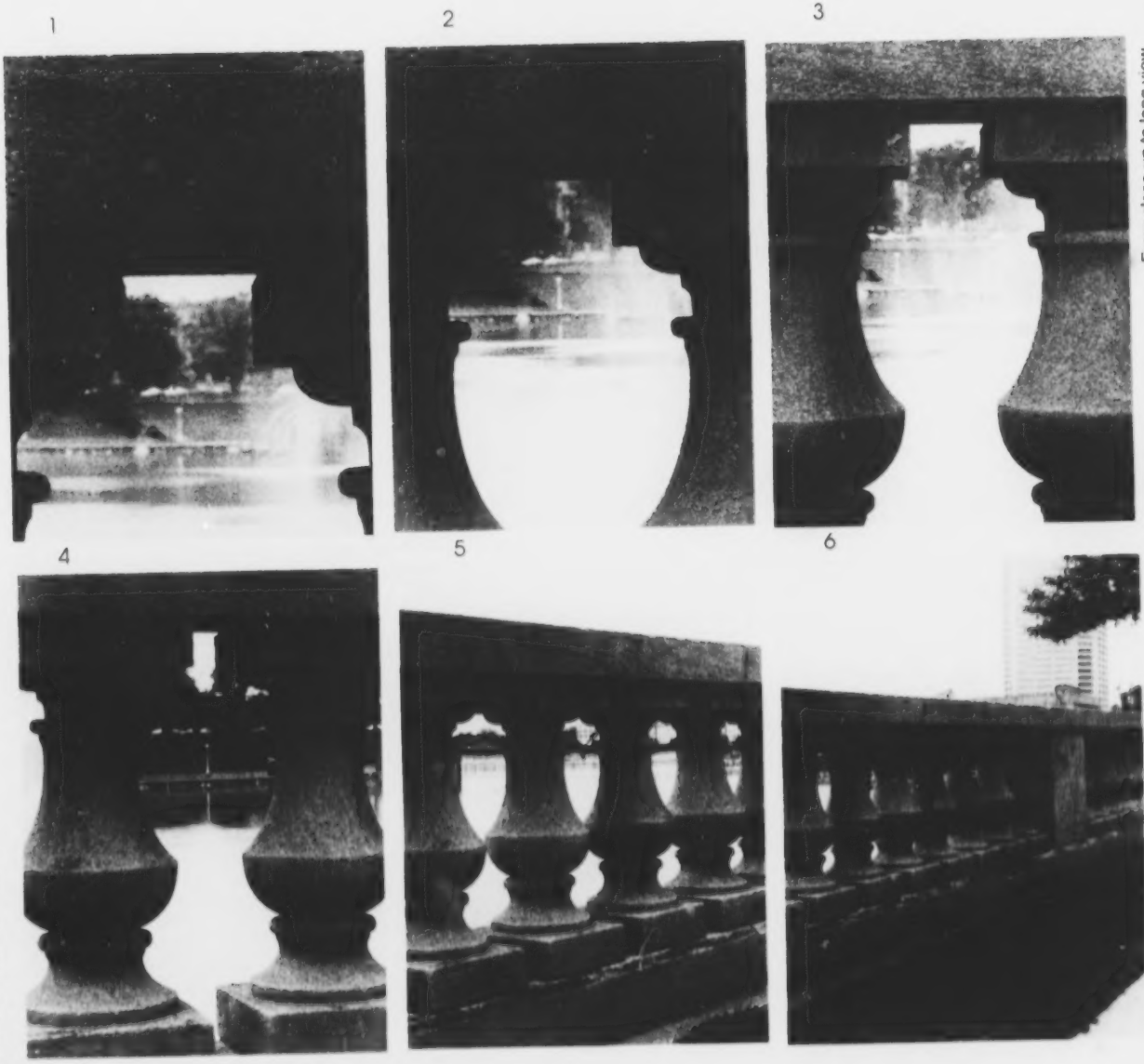
PROGRAM OBJECTIVES	SUBJECT OBJECTIVES
Students will:	Students will:
discover ideas for art in personal experiences;	use feelings as a source of ideas and themes; experiment with large movable collage media; perceive ordinary objects from a new point of view; make works of art that serve a designated function; use "fantasy" as a theme to look at the environment; search for new subjects in found objects; search for well-composed views with camera or view finder; use shadows, sounds and negative spaces as subjects;
transform ideas to create art;	experiment with line and mass to produce variations in ideas for a still life; experiment with shape, space, and line to produce variations in a collage form; make contour and gesture drawings of the human form to overcome stereotyped images; adopt realistic and abstract styles to develop variations in an idea;
perceive, describe, and analyze works of art;	classify realistic and abstract images; point out the sources of feeling tones and moods in art;
interpret works of art;	translate the theme of a painting into sounds;
understand how artists discover ideas for art in personal experiences;	notice how artists use nature and found objects to stimulate their imaginations; examine artists' work and notice the unusual viewpoints taken.
understand how artists transform ideas to create art;	observe variations in artists' interpretation of subjects;
understand how art scholars perceive, describe, and analyze works of art;	note the visual clues that account for the feelings that scholar see in works of art;
become aware of how societies express values and beliefs in visual forms;	identify art forms used to carry out social functions;
become aware of how societies express changes in values and beliefs in visual forms;	identify changes in the functional aspects of art forms
become aware of how societies judge visual images.	observe how different ways of working are judged by different criteria in various social groups.

UNIT THEME: SEEING ARTISTICALLY

CONTENT ANALYSIS FORM



The dots in the above analysis indicate the content focus of the Encounters for this unit. Each dot represents one activity. Please refer to Chapters Four and Six for an explanation of this content analysis.



THE ENCOUNTER: COMPOSING CLOSE-UPS

THE ACTION

Imagine that you are a film or television director who is planning a sequence of well-composed shots of a single subject.

MORE

You have probably seen a film that starts out with a shot in which there are shapes that most of the audience has trouble recognizing. Then gradually the camera seems to move back so that the audience can see more and more of the scene, finally revealing something quite ordinary.

Select a subject you like and take photographs of a similar sequence, or shoot with a video or moving picture camera using a zoom lens, if you have one. Or, you could take a sequence of three to five still shots with a 35mm camera as the student is doing here.

Or, using a cardboard view finder, you could make sketches of the sequence. Later on you could translate the sketches into paintings.

Whichever method you use for finding ideas, you should work for a good composition of related shapes and spaces in each shot that will capture the attention of your audience.

YOU NEED

video camera, 8mm or 16mm film camera, 35mm camera, or cardboard view finder, sketchbook, and pencil

CONTENT FOCUS the design principle of composition
PROGRAM OBJECTIVES Students will discover ideas for art.
(For subject objectives, see the introductory page for this unit.)

ADOLPH GOTTLIEB, *Frozen Sounds*, No. 1 (1951). Collection of Whitney Museum of American Art, New York. Gift of Mr. and Mrs. Samuel Kootz.

THE ENCOUNTER: ALTER YOUR FOCUS

THE ACTION

Artists are sensitive lookers. Like artists, you can increase your sensitivity by deliberately altering the focus of your attention on a subject. That is, change the usual way you look at something. Then videotape, film, photograph, or sketch your subject. Later on you can use the sketches as the beginnings of ideas for a textile print, stitchery, collage, or painting.

MORE

The boy and girl shown here decided that since they usually paid most attention to the objects around them, they would shift their focus to the shadows these objects cast. Can you guess what the objects are? You could alter your focus of attention in this way, too.

Or, direct your attention to the negative spaces between objects. That is, if you are drawing trees, draw the shape of the spaces between the branches, rather than the branches themselves. Or, focus on the movement of objects rather than the objects themselves. Study works such as *Flight of Plover* by Morris Graves and *Helicopter Take-off* by Andreas Feininger.

Or, shift your attention to the sounds objects make and transform them into something visible. Study works such as Sounds in the Rocks by Theodoros Stamos and Fog Horns by Arthur Dove. Or, study Adolph Gottlieb's painting *Frozen Sound, No. 1* which is reproduced on the other side. Compose a recording on tape of sounds which you feel express the same mood as the painting. Then play the tape to your class.

Share the new ways you look at your chosen subjects with your classmates. Also, you could read Janet Gaylord Moore's chapter on "Observation and Perception."* The article will help you observe the world around you with more awareness and sensitivity.

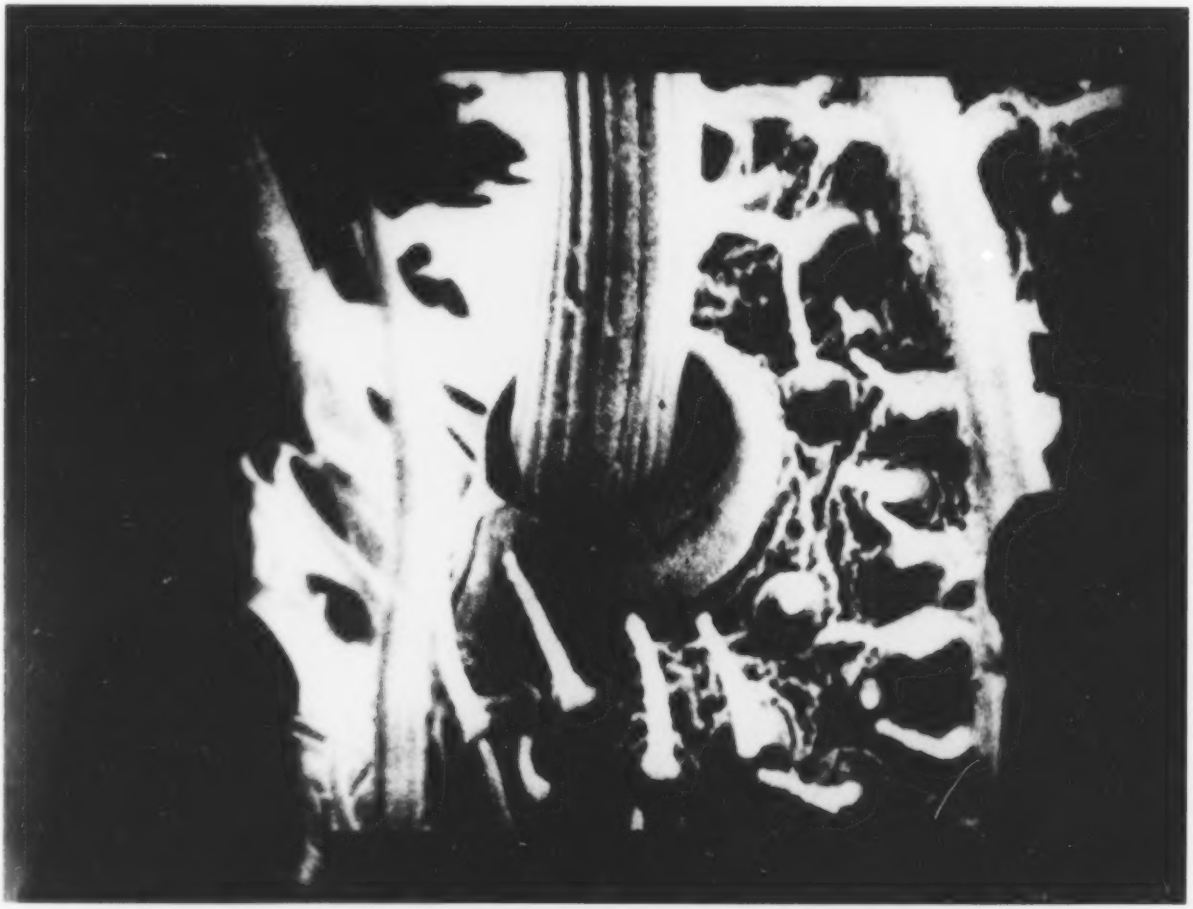
YOU NEED

sketchbook, pencil, camera, or tape recorder

* Janet Gaylord Moore, *The Many Ways of Seeing* (New York: The World Publishing Co., 1968), pp. 13-15.

CONTENT FOCUS the theme of altered perceptions
design elements of shapes, spaces, and linear movements

PROGRAM OBJECTIVES Students will discover ideas for art.
Students will interpret works of art.
Students will understand how artists discover ideas.

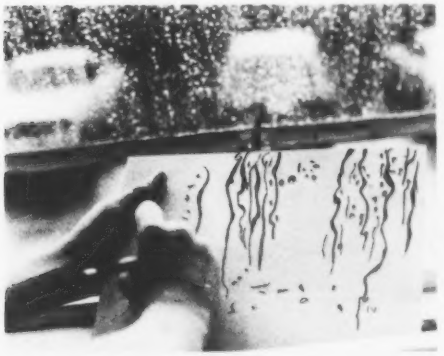


Students study slide of *Hair on Fly's Tongue* by Anonymous. Courtesy of Sandak Inc., Stamford, Connecticut.

THE ENCOUNTER: CHANGE YOUR POINT OF VIEW

THE ACTION

How much of what you look at do you really see? Artists look for ways to increase their awareness of the qualities of objects and events around them. Like artists, you can increase your awareness by deliberately changing your point of view from your customary way of seeing something. Record the new things you see as photographs, as film, as video- tape, or as sketches. Later on, translate your sketches into a stitchery, collage, or painting.



MORE

The student here chose to look at something small by moving in really close. He carefully studied raindrops on a window pane. He became aware of their unique shapes, the ways they moved on the glass, and the subtle reflections of light on them. You could do this, too. You could also use a magnifying glass to get a closer look at other small objects you usually overlook. Could you, for example, see *Hair on a Fly's Tongue*, which is shown on the previous page?

Or, slice open a vegetable or fruit, such as an orange. Notice especially the unique texture and pattern as you sketch it. Or, look at something from an uncommon angle. For example, look straight up a tree from underneath, or study someone's head from above. Or find out what a car looks like from below as the student above is doing. Sketch, photograph, videotape or film only what is intriguing to you from a new point of view.

Also, find other artwork by artists who help you see the world from a new point of view. Katherine Kuh* has explained how artists have looked at their subjects in a new way—one at a bull, and another at a guitar. Do they help you see the world from a new point of view?

YOU NEED

newsprint, pencil, camera, reproductions of art

*Katherine Kuh, *Art Has Many Faces* (New York: Harper and Brothers, 1951), pp. 120-21.

CONTENT FOCUS the theme of altered perceptions
PROGRAM OBJECTIVES Students will discover ideas for art.
Students will understand how artists discover ideas.
(For subject objectives, see the introductory page for this unit.)

2

1

1. The subject interpreted in line.
2. The same subject interpreted in mass.

THE ENCOUNTER: KEEPING YOUR EYES AND MIND OPEN

THE ACTION

Are you flexible? That is, can you bend your mind one way, then another? Make something in art that shows you can think of it or see it in several different ways.

MORE

What each of us sees depends on what we are ready to see. Our attitudes, feelings, and inclinations to act a certain way all influence what we see. Seeing artistically involves being able to change what we're ready to see or do by keeping our minds and our eyes open.

Consider the following activities:

- Show how many different ways you can interpret a city.
- Paint a flower in four different ways.
- Achieve five different effects with tempera paint on paper.
- Photograph a person so as to create three different moods.

Or set up a still life and try to interpret it first in line, then in mass. For the linear interpretation, use string, thread, and yarn glued to a sheet of colored paper. For the interpretation in mass, use cut or torn pieces of colored construction paper glued to another sheet. Compare the results. Which is best for you? Which is best for telling the truth about what you see? Compare the finished products shown on the previous page, which were made by students.

What do these experiences tell you about your ability to be flexible? What do these experiences tell you about how your mind influences what you see? Discuss with your class how being flexible is related to seeing artistically. Also, find examples of work which show artists' ability to be flexible by being able to interpret the same subject in different ways. Reid Hasti* and Katherine Kuh** have good descriptions of this process.

YOU NEED

string, thread, yarn, colored construction paper, tempera paint, camera

*Reid Hasti and Christian Schmidt, *Encounter with Art* (New York: McGraw-Hill, 1969), pp. 127-33.
**Katherine Kuh, *Art Has Many Faces* (New York: Harper and Brothers, 1951), pp. 120-21.

CONTENT FOCUS the design elements of line and mass
PROGRAM OBJECTIVES Students will transform ideas to create art.
Students will understand how artists transform ideas.
(For subject objectives, see the introductory page for this unit.)

2

1

1. ANDREW WYETH, *Christina's World* (1948). Tempera on gesso panel, 31 1/4" x 47 3/4". Collection, The Museum of Modern Art, New York.
2. GEORGES BRAQUE, *Still Life with Grapes* (1927). Oil on canvas, 21" x 29". The Phillips Collection, Washington, D.C.

THE ENCOUNTER: BE SELECTIVE

BEST COPY AVAILABLE

THE ACTION

Make a cardboard viewfinder and use it to select a view of something you like to look at. It could be a close-up view of a still life like the one the boy below is using. Or it could be a landscape or person. Later on, translate your sketch into two paintings or collages, one in a realistic style and another in an abstract style. Ask your art teacher to explain both styles.

MORE

Artists are sensitive to the world around them. Some, like Georges Braque and Andrew Wyeth, are particularly sensitive to visual relationships of shapes and spaces. Their work is reproduced on the previous page. Also notice the differences in their styles. One's work is realistic and the other's is abstract.

The viewfinder should help you to become more selective, but in your own special way. Translating the view in two different styles will also help you to realize the various possibilities for interpreting what you select. Find out what style seems best for you.

At some point, before or after you make your sketches, have one of your friends select about ten realistic and abstract reproductions. You then try to sort them into two styles.

YOU NEED

cardboard viewfinder, pencil, sketchbook, painting, and collage materials; reproductions by such artists as Charles Burchfield, Winslow Homer, John Marin, Franz Marc, George Bellows

CONTENT FOCUS design elements of shape and space, the design principle of composition, and the styles of realism and abstractionism

PROGRAM OBJECTIVES
Students will discover ideas for art.
Students will transform ideas to create art.
Students will perceive, describe, and analyze works of art.
(For subject objectives, see the introductory page for this unit.)

Students use their 'hunch-power' to work together to create large collage designs.

THE ENCOUNTER: USE YOUR HUNCH POWER

THE ACTION

Develop your hunch making power. Hunch power is your power to make spontaneous, intuitive responses when working with art materials.

MORE

One of the special abilities of many artists, like Jackson Pollock (shown below), is the ability to act on their hunches. Artists make many "snap" decisions that "just feel right," as they work. The following Encounter will help you and your classmates develop this same hunch power.

Work with about five others at your table to collect the collage materials listed below under "YOU NEED." The idea is to create as many "good" designs as possible in one period, as the students are doing on the previous page. With everyone standing around the table, lay out all the materials. Everyone then takes turns moving and rearranging the objects to improve the design. Without talking to your classmates, gradually change the arrangement of the materials into a new and more unified* design. See how many designs your table can make.

Afterwards, discuss the feelings everyone had during this experience. How many felt comfortable relying on their hunches and feelings? How many felt uncomfortable? How many improved in this ability? Is this spontaneous way of acting a good way to make decisions in other activities in life?

Also, speculate on how different groups in society feel about making decisions in this spontaneous way. Which groups do you suppose prefer a more exact and careful approach to life? How about adults, little children, the custodian, the principal, and others? How could you find out how they feel about "snap" decision-making? Are there any books or articles you could read which explain some of the different expectations people have for the ways they believe artists and other people ought to act when working?

*Unified design means all the parts of the work of art work together to help the whole design.

YOU NEED

three lengths of rope about three feet long (three colors if possible); several lengths of yarn, one to two feet long in varied colors; a couple of circles cut from felt or colored paper (approximately four inches in diameter); several triangles about three inches high; several rectangles cut from wallpaper scraps (approximately five inches long); a number of colored buttons about one to two inches in diameter

CONTENT FOCUS design elements of line, shape, and space
the design principle of unity

PROGRAM OBJECTIVES Students will discover ideas for art.
Students will become aware of how societies judge visual images.

Students study Harold Truax's ways of working on the loom.

UNIT THEME: SEEING ARTISTICALLY

THE ENCOUNTER: RELATING MEDIUM, DESIGN, AND SUBJECT

THE ACTION

Interview artists to find out how they work. Find out what subjects they use, what media they like, what design elements and principles they stress. Also find out what working processes they use to interrelate these three artistic features in a work of art.

MORE

For most artists, the process of creating a work of art involves discovering ways to bring their chosen *subjects*, *media*, and *design* elements into a unified relationship.*

Subject is the artist's source of ideas (an insect, a street scene, a feeling, a thought).

Medium is the materials and tools used (clay, metal, paint).

Design is the organization of elements (color, line, shape, texture).

Different artists devote different amounts of attention to these three features. And as they work, each tries to bring them into a relationship which he or she likes. And each does it in his or her own way.

Before you conduct your interview with artists, read a jewelry designer's description of his working process identified below.** This article will give you a better idea of the questions to ask your selected artists and what to listen for in their replies.

*Unified relationship means that all the parts work together to help the whole work of art.

YOU NEED

tape recorder or notebook and pencil

**Reid Hasti and Christian Schmidt, *Encounter with Art* (New York: McGraw-Hill, 1969), pp. 216-19.

CONTENT FOCUS the relationship of subject, media, and design
PROGRAM OBJECTIVES Students will understand how artists discover ideas.
Students will understand how artists transform ideas.
(For subject objectives, see the introductory page for this unit.)

THE ENCOUNTER: VISUAL DETECTIVE

Like a detective, this art critic notes the visual clues that will help solve the mystery of the artwork's meaning.

THE ACTION

Seeing artistically involves searching for visual clues in works of art. Become a "visual detective" and find the clues to what makes a work of art express feelings as the boy is doing below.

MORE

Most art critics are good visual detectives. They can spot the visual clues in a painting or sculpture which account for the feelings they get when looking at the artwork. For examples of how art critics do this, read the references listed below.* Notice the kinds of words the art critics use to describe and analyze what they see in works of art.

Select a work of art you like and that was made by either your classmates or a professional artist. Study the work of art carefully and try to uncover the clues to the feelings it expresses. Write the clues down so your classmates can see the feelings you see. With practice, you, too, can become a visual detective.

YOU NEED

selected artwork you would like to study for clues

*Ernest Goldstein, *Creating and Understanding Art* (Champaign, Illinois: Garrand Publishing Co., 1984).
*Jean Mary Morman, *Wonder Under Your Feet* (New York: Harper and Row, 1973), pp. 34-43.
*Barry Schwartz, *The New Humanism: Art in a Time of Change* (New York: Praeger Publishing, Inc., 1974), p. 78.

CONTENT FOCUS design elements and principles and the theme of feelings
PROGRAM OBJECTIVES Students will perceive, describe, and analyze works of art
Students will understand how art scholars perceive, describe, and analyze works of art.

1

2

3

1. PAVEL TCHELITCHEW. *Hide and Seek* (1940-42). Oil on Canvas. 6' 2 1/2" x 7' 3/4" Collection. The Museum of Modern Art, New York.
2. PABLO PICASSO. *Monkey and Her Baby* (1951) Minneapolis Institute of Art
3. PATRICIA A. RENICK. *Stegowagenvolkssaurus* (1974). Steel and fiberglass. 7' x 12' x 20' Photo credit: Laura H Chapman.

THE ENCOUNTER: YOUR "INNER EYE"

THE ACTION

Invent a new way of seeing by giving free play to your imagination, your "inner eye." Make a film, videotape, sketches, or photographs, or collect found objects that you can use to begin paintings and sculpture.

MORE

It is the nature of artists to see the world with their imaginations. They do this in many different ways. See how Tchelitchew did it. Look at his *Hide and Seek* reproduced on the previous page. Can you see the many human and animal images he has discovered in the details of a tree form?

See how Picasso used his inner eye to create the sculpture shown on the other side. His inner eye saw a monkey in a toy car. Also see how Renick used her imagination to discover a prehistoric animal in a Volkswagen.

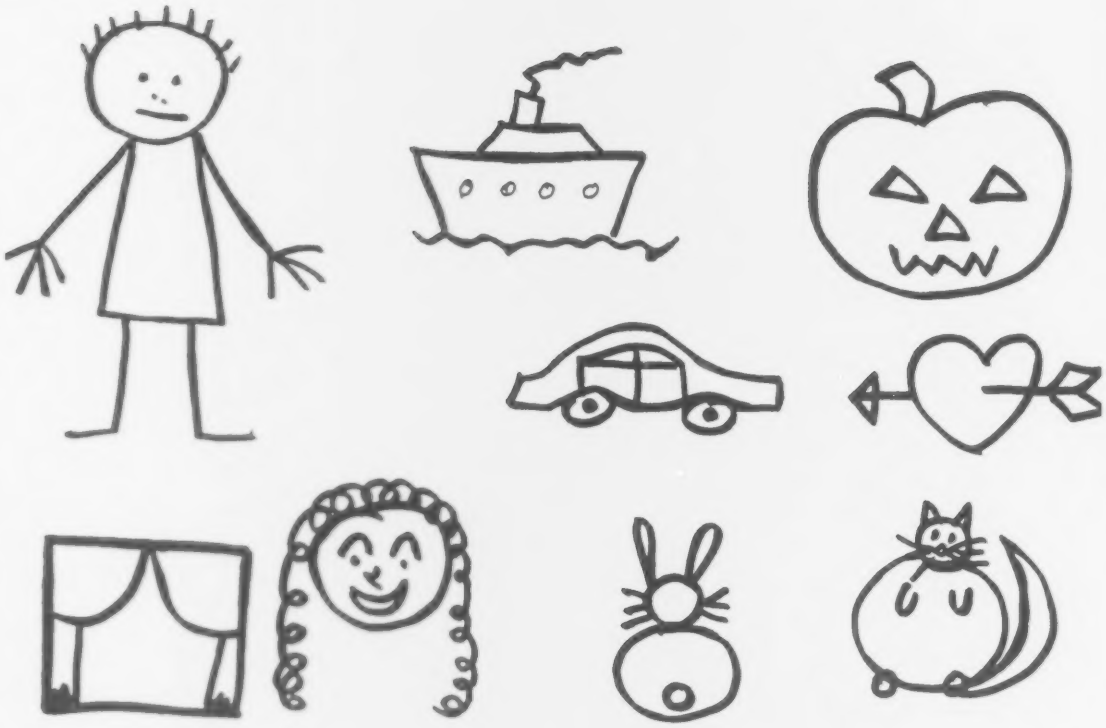
You could use your inner eye to see with imagination as artists do. Go on a sketching, filming, videotaping, or photographing trip. Look with your inner eye at trees, clouds, and cracks in sidewalks. Look for suggestions in them of human and animal characteristics and personalities. If you choose to do sketches, transform your best ones into paintings, collages, prints, or ink drawings.

You could also collect objects you find along the way, like leaves in which you can see faces. Or look for twigs, wood scraps, and bent wires which could be transformed into sculptures of dancers, athletes, and imaginary animals. This boy is studying a tree branch for an idea. What ideas for artwork does it give you?

YOU NEED

newsprint, pencil, camera, reproductions by artists such as Georgia O'Keeffe, Ivan Albright, James Whistler

CONTENT FOCUS the theme of imaginative seeing
PROGRAM OBJECTIVES Students will discover ideas for art.
Students will understand how artists discover ideas.
(For subject objectives, see the introductory page for this unit.)



These are some stereotypes people have of the things they see

THE ENCOUNTER: OVERCOMING YOUR STEREOTYPES

THE ACTION

Do you use stereotypes in art? Find out what stereotypes are, and try to overcome them in your artwork.

MORE

When you think of a house, what do you see in your mind's eye? Do you see an image like this?

When you think of tree, do you see this image?

These images are called "stereotypes." Other stereotyped images are shown on the previous page. Stereotypes are images of things which are usually oversimplified and unoriginal. The trouble is, sometimes we expect all houses and all trees to look like our stereotypes. We should see more. We can, if we really look carefully and artistically at the things in the world. To overcome stereotypes, you must become personally involved in your art experience by carefully looking at and emotionally reacting to your subjects.

Try the following activities to overcome stereotypes of people's faces:

Do contour drawings by looking at another person's face. Don't look at your drawing, but at the edges or outlines of the face as you draw. Draw very slowly with a pencil letting your eyes move slowly as they travel over the contours of the subject's face. Try to see every "in" and "out." Move your pencil and eyes at the same speed. Practicing contour drawings will help you learn to see faces more artistically.

You could also draw faces from your imagination. With practice, making imaginative drawings also could help you overcome your stereotypes. A description of this way of drawing faces is given in the reference listed below.*

Apply this advice to other subjects which you may have stereotypes of, and overcome them, too. Keep practicing.

YOU NEED

newsprint or manila paper; pencil, crayon, or felt tip pen

*Fred Gettings, *You Are an Artist* (London: Paul Hamlyn, 1967), pp. 51-53.

CONTENT FOCUS the subject of the human face
PROGRAM OBJECTIVES Students will transform ideas to create art.
(For subject objectives, see the introductory page for this unit.)

1

2

3

These works of art have the following functions:

1. To create visual order: JOSE DE RIVERA, *Construction Blue & Black* (1951). Collection of Whitney Museum of American Art, New York.
2. To record visual reality: JOHN SINGLETON COPLEY, *Mr. and Mrs. Isaac Winslow* (1774). Museum of Fine Art, Boston, Massachusetts.
3. To provide shelter: MOSHE SAFDIE, *Habitat*, Montreal, Canada. Courtesy Moshe Safdie and Associates.

THE ENCOUNTER: IMAGINE NEW FUNCTIONS AND STYLES FOR ART

THE ACTION

Seeing artistically involves imagining new purposes and new styles for art. Art has always served some purpose or function in society, like expressing feelings, spreading propaganda, advertising, or creating beauty or order. These new functions often give rise to new art styles. Some of these functions and styles of art are shown on the previous page.

But imagine this. Society suddenly changes and so do the functions and styles of art. Select one of the imaginary societies described below and create the style of art that will fit it.

MORE

1. A dictator has just taken over the country. He commands that all art must now convey the belief that everything different is bad and conformity is good. Show what kind of art is acceptable now.

2. Trash and pollution have overwhelmed us. You have been hired as an artist to sell the unheard of idea that trash and pollution are now status symbols. What will your art work be like now?

3. The visual arts are dying out. Unless some artist comes up with a new style that will serve to benefit humanity, art will disappear entirely. What function can art have now to save itself and rescue humanity?

4. Everyone loses their senses of sight and touch. Consequently, no realistic art is done. The only things people can now experience are their feelings and emotions like love, pain, jealousy. The tradition which all artists now follow is to strive to symbolize their emotions. What style will your artwork take?

Choose the art product which will be best for creating your new art style. Choose to do either a painting, a sculpture, a series of photographs, a TV commercial, or a poster.

Also, read the references listed below* for explanations of how societies communicate values and beliefs through the visual symbols which artists and designers make. These articles will give you more background for creating your artwork.

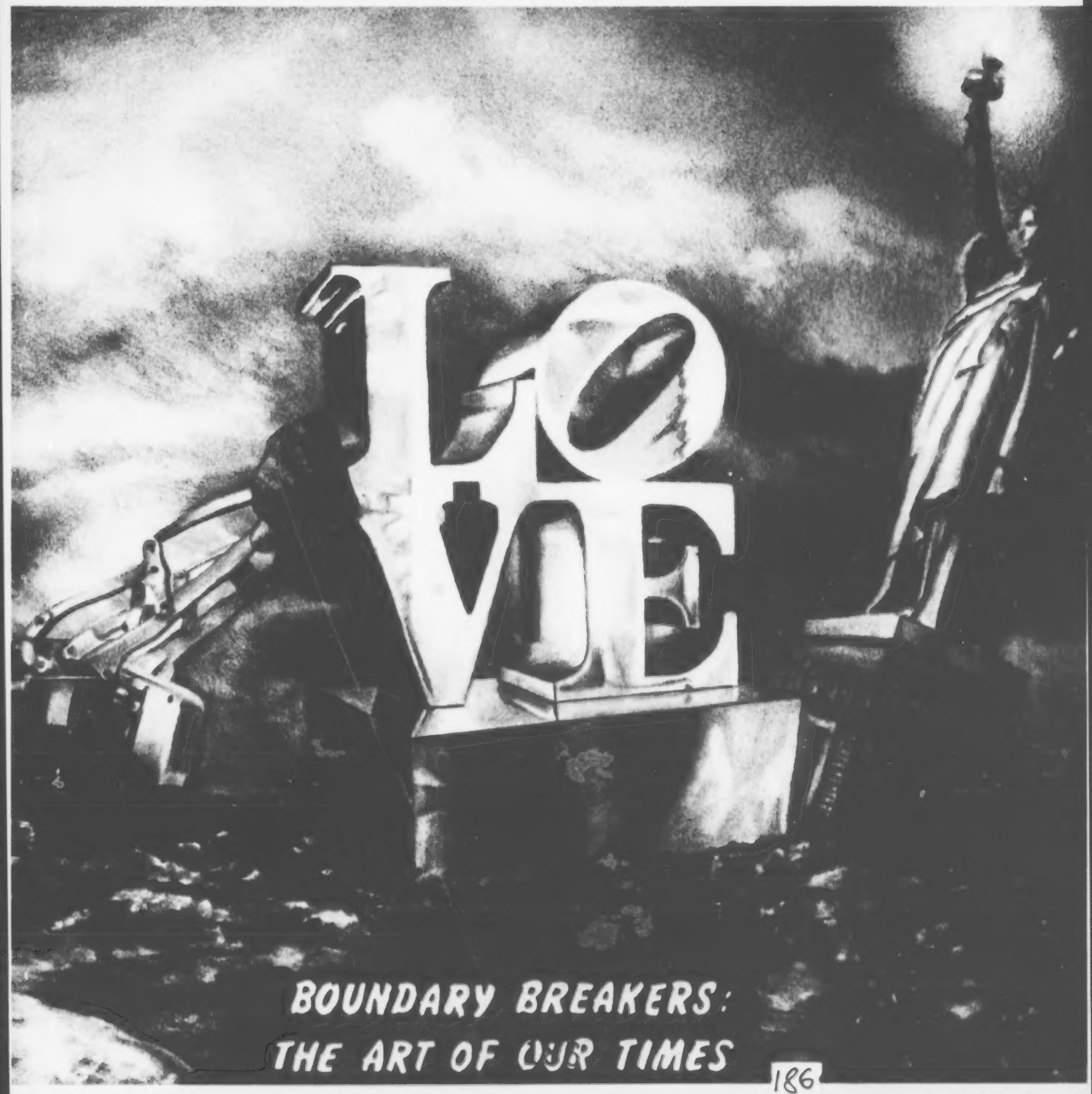
YOU NEED

camera, videotaping equipment, painting, or sculpture materials

*George Nelson, *How We See* (Washington, D.C.: U.S. Government Printing Office, 1973), pp. 14-17.
*Jean Mary Morman, *Wonder Under Your Feet* (New York: Harper and Row, 1973), pp. 26-30.
*Gene Mittler, Art in Focus (Mission Hills: Glencoe Publishing Co., 1989), pp. 41-47.

CONTENT FOCUS the function of art

PROGRAM OBJECTIVES
Students will discover ideas for art.
Students will become aware of how societies express values and beliefs.
Students will become aware of how societies express changes in values and beliefs.



BOUNDARY BREAKERS:
THE ART OF OUR TIMES

UNIT THEME: BOUNDARY BREAKERS – THE ART OF OUR TIMES

OVERVIEW

Since the beginning of the 20th Century, more and more art styles have appeared on the scene with increasing rapidity. Some of the major styles of our times have included Abstractionism, Abstract Expressionism, Surrealism, Pop Art, Minimal Art, Op Art, Super-Realism, Social Protest, Neo-Geo, and Neo-Expressionism. In one way or another, each style broke through established boundaries to discover new ideas of art.

Unlike previous periods, during which only one or two styles would dominate, our times have seen as many as forty major styles come and go within a 90-year period. During the 1940s, the pace of style changes quickened. And then during the 1960s, 70s, and 80s the number of different styles remaining on the scene at the same time also increased. All of these "quick-change acts" in the art world have been unsettling to many people. People grew up expecting to see an art style stay around for a while—at least long enough for them to get used to it.

The art styles of our times have been difficult for the public to digest for another reason. For many people, new styles are simply difficult to understand. First, it was hard for people to accept art styles which emphasized design and eliminated subject matter. Artists did this when they switched from realism to abstractionism. It became even more difficult when design itself was eliminated (as in minimal art). And now recently the final elimination: no object at all (as in conceptual art).

One may ask, "How are people expected to take all these changes in art styles?" "Perhaps the requisite attitude toward art in our times," to take the advice of Edmund Feldman, "is not to deplore the fact that art is so profuse and so hard to understand, but rather to rejoice in the wide array of choices it affords for our every mood and impulse."* It is with this attitude that we hope students will approach the Encounters of this unit. Their titles are

Twenty Questions—Art Now
The Switch from Inner Worlds to Outer Worlds
Television and Pop Art
Cool Art vs. Hot Art
Art Style Bingo
Contemporary Art on Trial
Unconventional Artists—What Do People Think of Them?
Artist Rebels—What Are They Like?
"Less Is More"

Try these Encounters out in the order of your own choosing. Most ninth- through twelfth-grade students will like this unit. But students in other grades will like it, too.

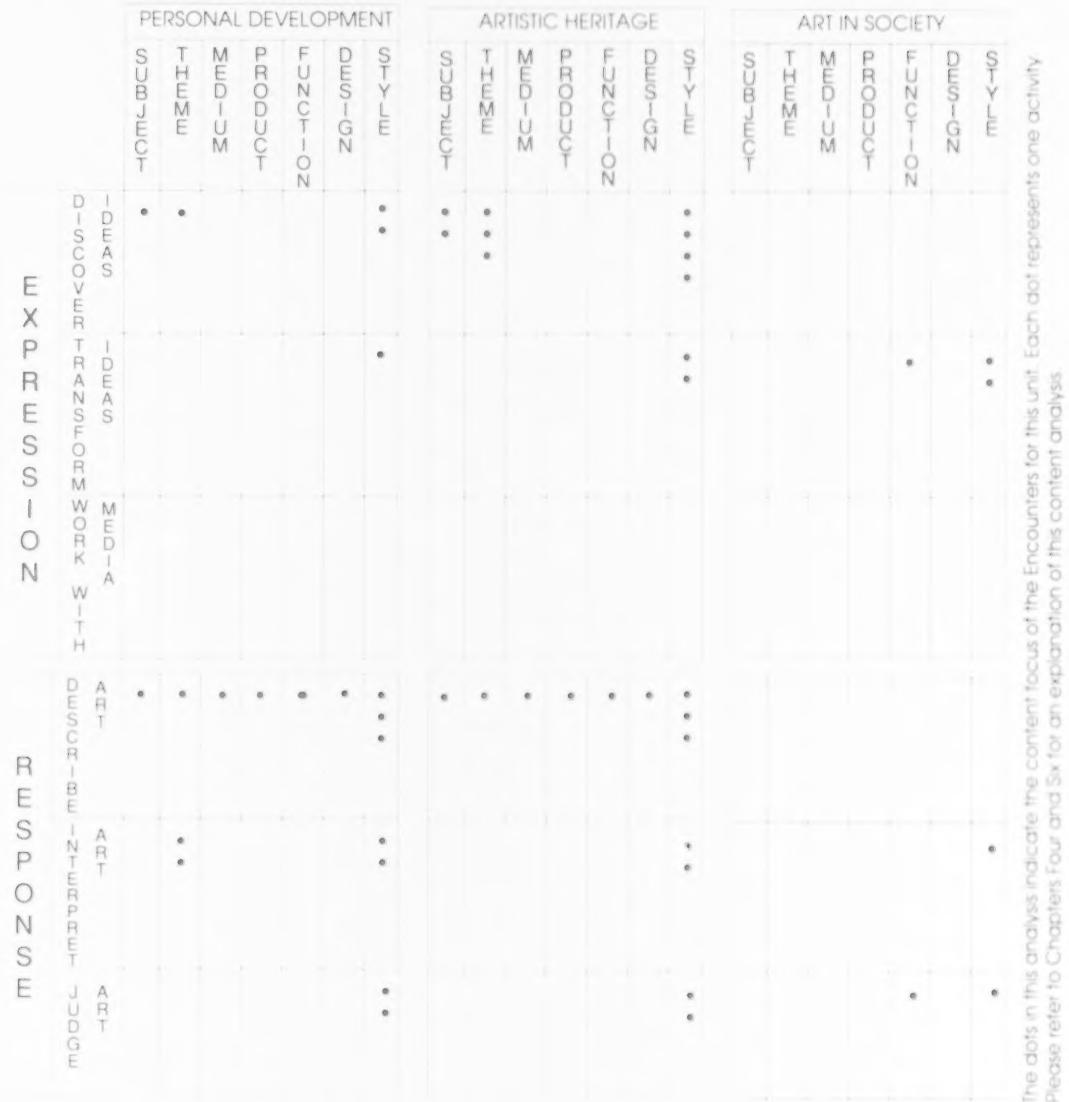
*Edmund Feldman, *Art As Ideas and Images* (New York: Prentice Hall, 1969), p. 35.

UNIT THEME: BOUNDARY BREAKERS – THE ART OF OUR TIMES

PROGRAM OBJECTIVES	SUBJECT OBJECTIVES
Students will:	Students will:
discover ideas for art in personal experience;	use personal feelings as sources of ideas;
transform ideas to create art;	adopt abstract expressionist and pop art styles and compare their effects;
perceive, describe, and analyze works of art;	identify and characterize the subjects, themes, media, designs, products, functions, and styles of contemporary art;
interpret works of art;	attribute meanings to the themes, moods, and feeling tones of contemporary art;
judge works of art;	speculate on the significance of the meaning of pop art, minimal art, and social protest art; assess the significance of contemporary art styles in terms of formalist and expressivist criteria;
understand how artists discover ideas for art in personal experiences;	gather statements from different contemporary artists about their sources of ideas for subjects, themes, and styles; note that some work in the pop art style resembles the characteristics of television imagery;
understand how artists transform ideas to create art;	contrast the differences in abstract expressionist and pop artists' ways of working;
understand how art scholars perceive, describe, and analyze art;	compare the ways in which art scholars identify and characterize subjects, themes, media, products, functions, and designs of contemporary styles;
understand how art scholars interpret art;	compare the meanings that art scholars see expressed by contemporary styles;
understand how art scholars judge and explain art;	compare expressivist and formalist criteria in assessing contemporary styles;
become aware of how societies express changes in their beliefs and values in visual forms;	explain the difference between traditional styles and those of rebel artists as due to changes in social values and beliefs;
become aware of how societies interpret visual images;	explain the acceptance of pop art by the public in terms of the concomitant appearance of television as a major communications medium;
become aware of how societies judge and explain visual images.	observe that people's judgments are influenced by their preference for certain functions of art.

UNIT THEME: BOUNDARY BREAKERS–THE ART OF OUR TIMES

CONTENT ANALYSIS FORM



Students play "Twenty Questions."

THE ENCOUNTER: TWENTY QUESTIONS—ART NOW

THE ACTION

Select about 30 contemporary works of art and use them to play "Twenty Questions" with your class.

MORE

Choose varied products such, as paintings, sculpture, prints, and pottery, which are representative of a wide range of art styles. Select styles such as Abstract Expressionism, Super Realism, Abstractionism, Pop Art, Minimal Art, Surrealism, Social Protest, and Neo-Expressionism. Arrange them in a display in your room, and you are ready to play "Twenty Questions." Here's how.

Choose a panel of about four of your classmates. Invite one other person to play the role of the "art collector" who "owns" one of the works of art you have chosen. The idea of the game is for the panel members to ask the art collector questions to discover which work of art belongs to him or her. Each panel member takes a turn asking only one question of the art collector. The questions may be similar to these: "Do you own a painting?" "Does it have bright blue in the background and two dull-red orange shapes along the bottom?" The panel tries to narrow the artwork down to the one owned by the art collector. The art collector can answer only "Yes" or "No."

Before playing, everyone concerned should read selections from books like those listed below* in which art critics and historians describe the features of contemporary art styles. This will help everyone play a more-informed game. More difficult rules can be introduced later on if you wish. For example, the panel could be limited to asking only questions about specific features, such as design ("Does it have symmetrical balance?") or theme ("Is it about loneliness in the big city?") or style ("Is it Minimal Art?").

Also read Chapter Two in *Planning a Balanced Comprehensive Art Curriculum in Middle/Secondary Schools of Ohio*. It will help you and your classmates discover seven different features of art which can be talked about when playing your next game of "Twenty Questions."

YOU NEED

reproductions of artworks in contemporary styles

*Gerald F. Brommer, *Discovering Art History* (Worcester, Massachusetts: Davis Publications, Inc., 1988), pp. 390-506.
*Gene Mittler, *Art in Focus* (Mission Hills, California: Glencoe Publishing Co., 1989), pp. 232-397.
*Rosalind Ragans, *Art Talk* (Mission Hills, California: Glencoe Publishing Co., 1988).
*Jack Hobbs and Richard Salome, *The Visual Experience* (Worcester, Massachusetts: Davis Publications, Inc., 1991).

CONTENT FOCUS All seven features of art

PROGRAM OBJECTIVES Students will perceive, describe, and analyze works of art.
Students will understand how art scholars perceive, describe, and analyze works of art.
(For subject objectives, see the introductory page for this unit.)

2

1

1. CLAES OLDENBURG. *Giant 3 Way Plug* (1970). Allen Memorial Museum, Oberlin, Ohio.
2. JACKSON POLLOCK. *Number 6* (1959). The Museum of Fine Arts, Houston, Texas.

THE ENCOUNTER: THE SWITCH FROM INNER WORLDS TO OUTER WORLDS

THE ACTION

Have you ever wondered what it would be like to change the source of inspiration for your artwork from your inner, private feelings to an outer world of objects that you see in your daily environment? Something like this happened when artists switched from Abstract Expressionism to Pop Art. Find out what the switch felt like to the artists.

MORE

Abstract Expressionist artists, like Jackson Pollock whose painting is reproduced on the next page, purposely avoided using recognizable subject matter. Instead they let themselves be directed only by inner impulses, feelings, and moods generated by the act of painting itself. The artistic question they asked themselves was this: "Can a work of art be created without any preconceived ideas toward which to work?"

During the 1940s and 50s, many other artists adopted Abstract Expressionism (or action painting) as their style. They delved deeper and deeper into their own private thoughts and inner feelings.

Then in the late 1950s, a new art style broke away from Abstract Expressionism. Artists returned to using recognizable subject matter as a source for ideas. But what subject matter! They used ordinary, everyday objects such as comic-strip characters, soup cans, billboards, hamburgers, french fries—all the ordinary mass-produced objects and images of popular culture. Pop Art had been born. An example by Claes Oldenburg is reproduced on the next page. Many younger artists readily adopted this style. In it they saw a chance to pull themselves out of their isolated private, inner worlds and really see the world around them in a fresh new way. The question Pop artists were now asking was as follows: "Is it possible to create a work of art using the most ordinary and supposedly unworthy subjects of our modern, commercial, industrial, mass production-oriented society?"

Create several abstract expressionist paintings. Then when you get used to this style, switch and ask the question asked by Pop artists. Try to find the answer to it by creating your own Pop artwork. See the articles referenced below* for further descriptions of how Abstract Expressionist and Pop artists work. Explain to your class what it feels like to make the switch from "inner" to "outer" worlds of art.

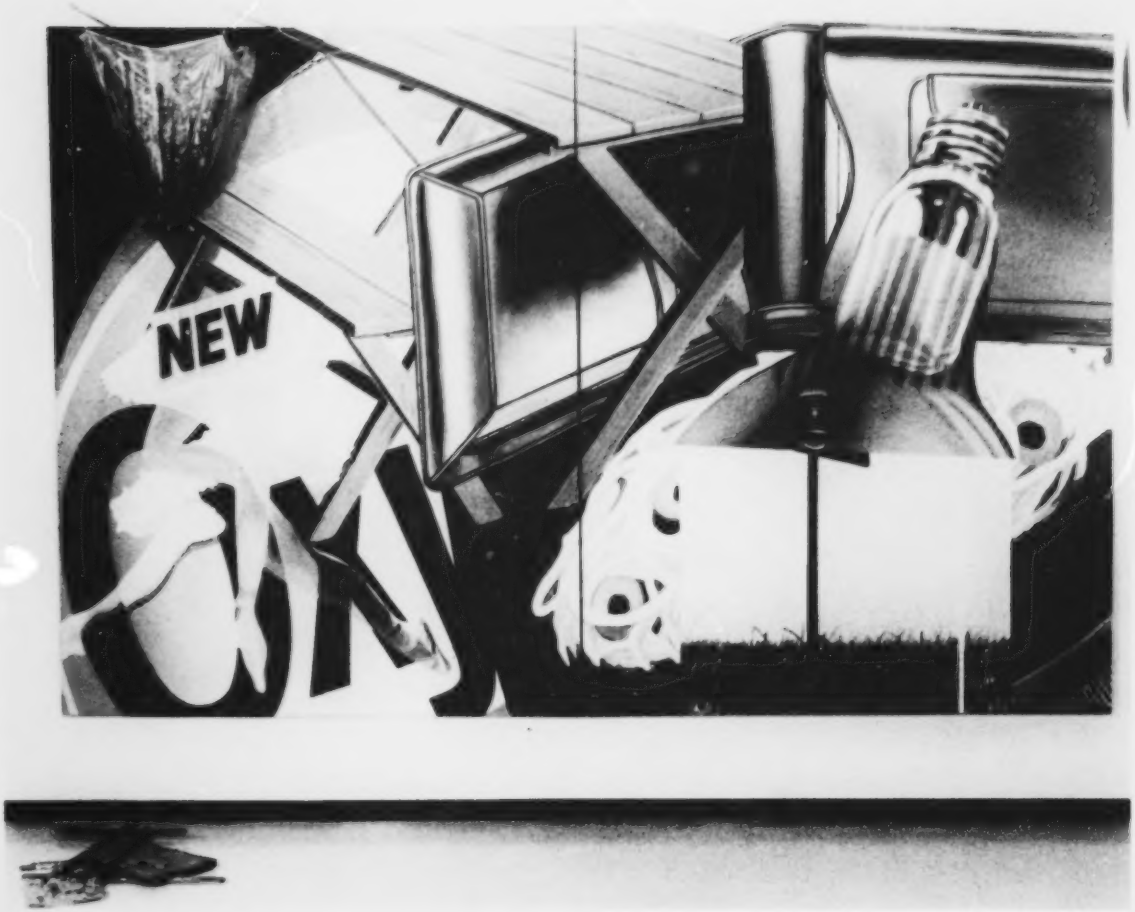
YOU NEED

tempera paint, brushes, paper

*Susan Seixas, *The World of American Painting, 1900-1970* (New York: Time-Life Library of Art, Time, Inc., 1970), pp. 137-142, 146, 161, 164-65.

CONTENT FOCUS the styles of Abstract Expressionism and Pop Art

PROGRAM OBJECTIVES
Students will discover ideas for art.
Students will transform ideas to create art.
Students will understand how artists discover ideas.
Students will understand how artists transform ideas.
(For subject objectives, see the introductory page for this unit.)



JAMES ROSENQUIST, *Nomad* (1963). Albright-Knox Art Gallery, Buffalo, New York.

THE ENCOUNTER: TELEVISION AND POP ART

THE ACTION

Describe to your class the similarity some paintings in the Pop Art style have to the images they see on television. Explain how this may account for the acceptance of Pop Art by the public.

MORE:

Bring a TV set to the classroom and watch several commercials. Then show the class several paintings in the Pop Art style, such as the one by Rosenquist reproduced here. Are your classmates able to detect the similarities with TV? If not, point out this to them: Television, for the most part, is made up of numerous separate, fleeting images which bombard the viewer at a rapid rate. You might have the class count the number of separate images they see in a two-minute period. On a commercial, it might run as high as 50 during that time period. Obviously, you have to become a fast-image "reader" to get TV's messages.

Something of this same abruptly changing image is characteristic of Rosenquist's paintings. Could it be that Pop Art caught on rather rapidly with the public because TV had prepared them for it? Could it be that Pop artists were the first to become sensitive to this characteristic of TV imagery, recognized its significance to society, and used it as a new source for ideas in their own work? Discuss this possibility with your class. How could you find out how the public responds to Pop Art in your community? Are there other recent changes in modern life besides TV that you can see reflected in the images of Pop Art? Read the article referenced below* for some clues.

YOU NEED

reproductions of Pop Artists' work and a television set

*Robert Morton, "The Soup Can School," *The World of American Painting*, 1900-1970 (New York: Time-Life Library of Art, Time, Inc., 1970), pp. 161, 164-65.

CONTENT FOCUS the style of Pop Art

PROGRAM OBJECTIVES Students will understand how artists discover ideas for art.
Students will become aware of how societies interpret visual images.
(For subject objectives, see the introductory page for this unit.)

3

1

2

1. ANDY WARHOL, *Campbell's Soup Can* (1964). Silkscreen on Canvas. 35 3.4" x 24". Leo Castelli, New York. Permission The Artists' Rights Society.
2. Student responds to photograph of Larry Bell's *Untitled* minimal sculpture
3. GEORGE TOOKER, *The Subway* (1950). Whitney Museum of American Art, New York. Juliana Force Purchase

THE ENCOUNTER: COOL ART VS. HOT ART

THE ACTION

Collect examples of Pop Art, Minimal Art, Social Protest Art, and Neo-Expressionist Art. Sort them into those which seem cool and remote and those which are hot and involved. Discuss with your class their different qualities and what they say to you about life.

MORE

Are there some days when you feel aloof or uninvolved in what's going on? These may be the times when you feel cool and calm, although all around you people are getting upset or excited. If you're this cool type, you should easily appreciate the styles of art which are also cool. Art critics have pointed out this same cool characteristic in both Pop Art and Minimal Art. (See examples of both styles on this card.) Notice their perfectly smooth and clean surfaces. Notice how much they resemble the simplified forms of our modern commercial and industrial society. Andy Warhol, the Pop artist, has compared himself to a machine. He tried to keep his brush strokes from showing that he's personally involved. Larry Bell, the Minimal Artist, shows his lack of deep emotional involvement by reducing his sculpture to the fewest number of artistic features.

In extreme contrast to these two artists is the hot art of the Social Protest and Neo-Expressionist artists. Take a look at George Tooker's *The Subway* on the previous page. Notice how Tooker seems to be emotionally involved with life's problems. Social Protest reveals an intensity of feelings and a personal concern with what is happening in society today. In various ways it shows people in conflict with others in the world and with society. Art critics have pointed out that in contrast with the easy acceptance of modern society implied in "cool art," "hot art" often shows anger, despair, and pessimism over the future of humankind. Unlike "cool art," Social Protest Art is not clear; its meaning is often a mystery.

In some ways, the Social Protest and Neo-Expressionist artists are like you when you get upset with social problems such as pollution, racism, and war, and when you see people cheating, lying, and not caring about others. While "cool" and "hot" artists interpret life in almost totally different ways, you can learn from both. The tendencies for each style are in everyone. They are probably in you, too. Read the art critics referred to below* for more information about "hot" and "cool" art.

YOU NEED

reproductions of Pop Art, Minimal Art, Social Protest Art, and Neo-Expressionist Art

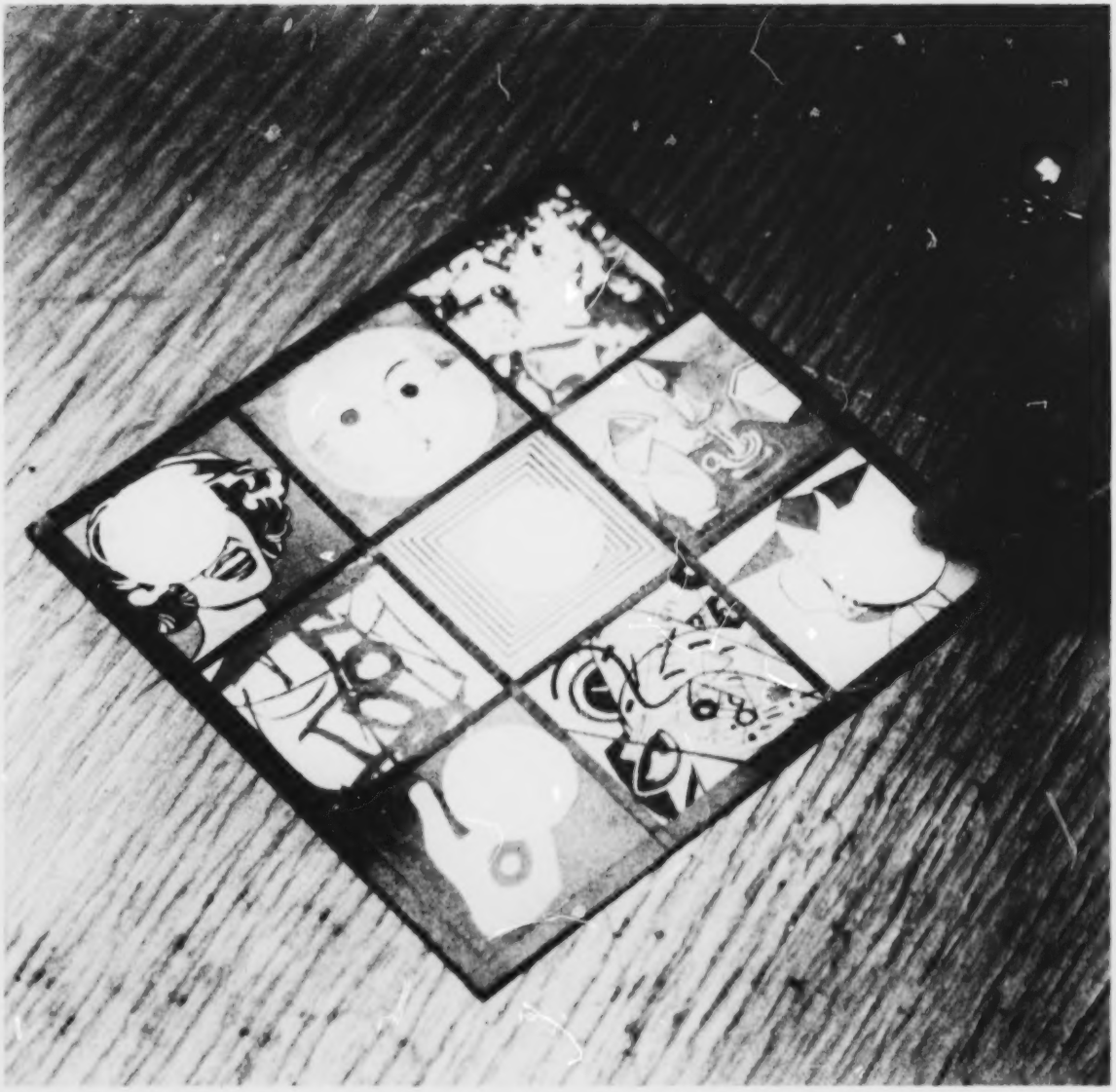
*Sterling McIlhany, *Art As Design: Design As Art* (New York: Litton Educational Publishing, Inc., 1970), pp. 7-73.

*Barry Schwartz, *The New Humanism: Art in a Time of Change* (New York: Praeger Publishing, Inc., 1974), p. 78.

CONTENT FOCUS the styles of Pop Art, Minimal Art, Social Protest Art, and Neo-Expressionist Art

PROGRAM OBJECTIVES

Students will perceive, describe, and analyze works of art.
Students will interpret works of art.
Students will understand how art scholars perceive, describe, and analyze works of art.
Students will understand how art scholars interpret works of art.



Student plays "Art Style Bingo."

THE ENCOUNTER: ART STYLE BINGO

THE ACTION

Find out about the different art styles of your time. Then play "Art Style Bingo" with your classmates to find out who can recognize the characteristics of the styles.

MORE

Team up with several of your classmates and study four or five art styles developed by artists in the last ten years. These styles would include Minimal, Op, Social Protest, Pop, Neo-Expressionism, Neo-Geo, and Super Realism. Read some of the references listed below* to acquaint yourself with the characteristics of some of these styles and to learn how art critics and historians describe them. Prepare a presentation to the rest of your class describing the main characteristics which distinguish the styles from one another. Then invite your classmates to play "Art Style Bingo." Here's how. First, make enough "Bingo" cards for everyone in class similar to the sample shown here.

OP	NEO-EXPRES-SIONISM	SUPER REALISM
CON-CEPTUAL	POP	OP
MINIMAL	X	ABSTRACT

x = free spot

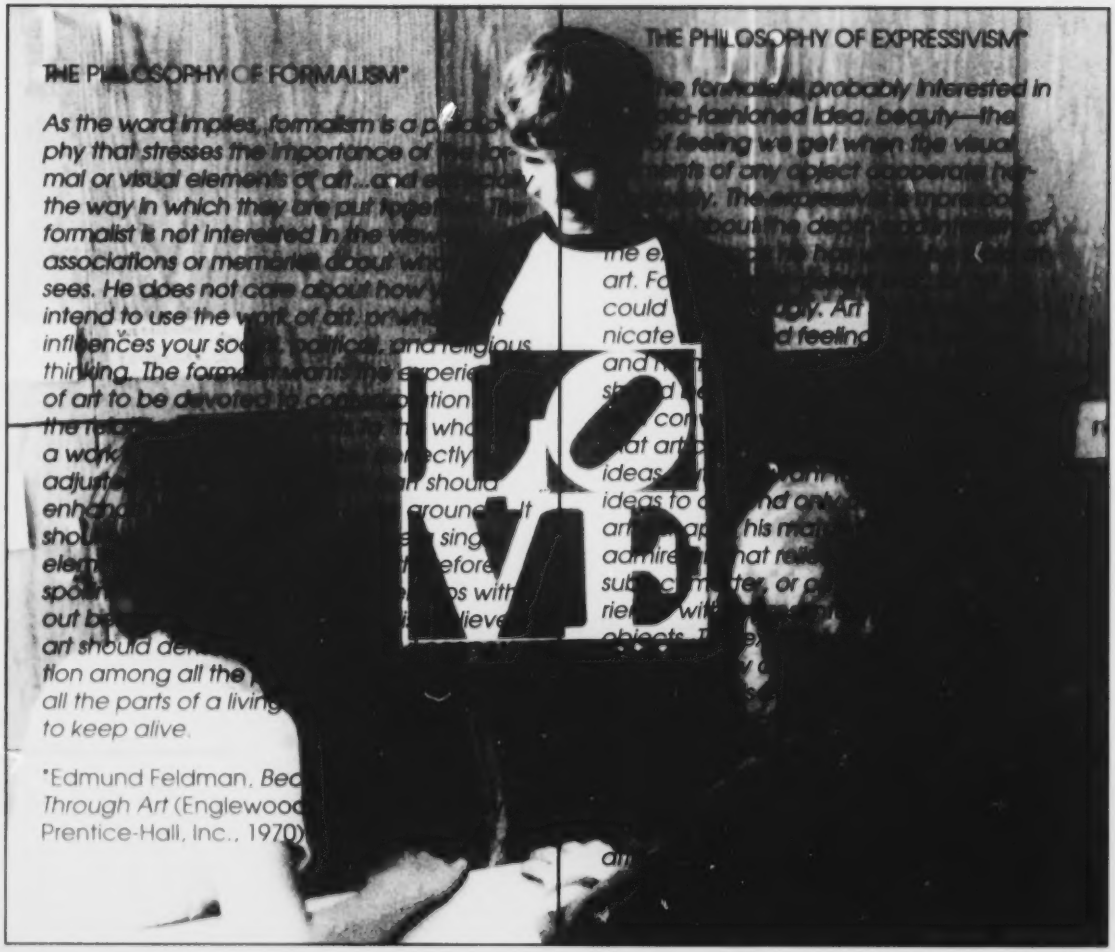
When everyone has a card and several markers, such as dried corn, coins, or paper clips, they are ready to play. At random and one at a time, hold up reproductions of the styles you have studied. The players then try to identify the styles and place markers in the appropriate boxes on their cards. Bingo is won, of course, when someone gets "on" three styles in a row, in any direction. Winning is partly due to luck, but it's mostly due to sensitivity to style characteristics. For an even more difficult game, you could play by the rule that to get credit for each box covered by a marker, the player also has to be able to correctly describe the distinguishing characteristics of the style. For example, "That painting is abstract because the objects have been simplified and flattened." When your classmates get good at recognizing these contemporary art styles, tell them about several other styles and play "Art Style Bingo" again.

YOU NEED

reproductions of contemporary styles, Bingo cards

*Gerald F. Brommer, *Discovering Art History* (Worcester, Massachusetts: Davis Publications, Inc., 1988), pp. 390-506.
*Gene Mittler, *Art in Focus* (Mission Hills, California: Glencoe Publishing Co., 1989), pp. 232-397.
*Rosalind Ragans, *Art Talk* (Mission Hills, California: Glencoe Publishing Co., 1988).

CONTENT FOCUS the styles of contemporary works of art
PROGRAM OBJECTIVES Students will describe works of art.
Students will understand how art scholars perceive, describe, and analyze works of art.
(For subject objectives, see the introductory page for this unit.)



THE ENCOUNTER: CONTEMPORARY ART ON TRIAL

BEST COPY AVAILABLE

THE ACTION

Become a critic of contemporary art styles and play "Art on Trial" with your classmates.

MORE

Art critics and aestheticians judge art from different points of view depending on their philosophy of art. On the opposite side of this card are brief explanations of two philosophies: Formalism and Expressivism. Read them and the fuller description of these two philosophies found in the book referenced below.* Adopt one philosophy as your point of view to play "Art on Trial." Here's how to play the game.

Select a painting or sculpture which is an example of a controversial contemporary style. That is, select something which will provoke a good argument over whether or not it should be considered art. The students shown on the reverse side have put Robert Indiana's Love on trial. Whatever your selection is, it, too, goes "on trial."

You volunteer to become the head defense attorney. With your team of assistant lawyers, you try to defend the idea that the painting or sculpture you select is indeed a work of art. You and your team must first decide whether the formalist or expressivist philosophy of art criticism would make the strongest case. Then you develop your arguments from that particular point of view.

A team of prosecuting attorneys is also formed. It tries to build a case that the selected artwork is not a work of art. To complete the courtroom scene, you need someone to become the judge. Everyone else in class serves on the jury that decides which team has the most convincing arguments.

In addition to reading the two philosophies on the other side of this card, it might be helpful for everyone playing the game to read evaluations by professional art critics of the contemporary painting or sculpture which you have selected to put on trial. You could find these evaluations in art magazines in your library.

Now you are ready to play "Art on Trial."

YOU NEED

reproductions of controversial contemporary paintings and sculpture

*Edmund Feldman, *Becoming Human Through Art* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), pp. 276-83, 372-75.

CONTENT FOCUS the styles of contemporary art

PROGRAM OBJECTIVES Students will judge works of art.
Students will understand how art scholars judge and explain works of art.
(For subject objectives, see the introductory page for this unit.)

Students interview their principal to find out what he thinks about unconventional artists.

THE ENCOUNTER: UNCONVENTIONAL ARTISTS—WHAT DO PEOPLE THINK OF THEM?

BEST COPY AVAILABLE

THE ACTION

One of the purposes of art is to help people look at the world from different viewpoints. Many artists try to discover new viewpoints. Sometimes, however, the public doesn't care for their discoveries. Fellini, the film maker, believes some people often react negatively to certain works of art because they threaten to upset the point of view to which people have grown accustomed. Find out if people in your school and community appreciate the unconventional interpretations of artists.

MORE

First look through a lot of reproductions of art with some of your classmates. Select several reproductions which have been done recently and which seem to go against the ideas of "good" art which are held by most people in your community. With your friends, conduct tape-recorded interviews with a number of different people in your community. Interview young and old people, men and women, boys and girls, rich and poor, the educated and noneducated. Interview the mayor, a storekeeper, a policeman, a housewife, a teacher, and your sister or brother. The students shown on the previous page interviewed their principal to find out what he thinks about an unconventional artist. Why not find out what your principal thinks about your selection of unconventional work?

Think up questions to ask people in your community. The questions should reveal their honest thoughts and feelings about the unconventional work you show them. Do most people seem to expect artists to reflect the reality of their own times or provide an escape from it? Or do some suggest that art could be a prophecy of the future? How many said art should be beautiful? Does your interview show that most people have a healthy respect for unconventional artwork or do they have prejudices or "blind spots" about art?

Play some of your tape recordings to the class. Ask your classmates to join you in organizing a campaign to fill in the public's "blind spots" concerning art. You could create bumper stickers and posters that let people know what you know about art. Also, why not organize an exhibition of the work of unconventional artists? Pick one artist's work and try to justify your belief that it is a "good" work of art. Buttress your argument with the views of professional art critics and aesthetics. Their philosophies of art are of four types: "formalism," "realism," "expressivism," and "instrumentalism." Read about them in the reference cited below.* Which type of philosophy has the best argument for justifying your selected unconventional artwork?

YOU NEED

tape recorder, reproductions by unconventional artists

*Edmund Feldman, *Becoming Human Through Art* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), pp. 370-77.

CONTENT FOCUS the function of art in society and unconventional art styles

PROGRAM OBJECTIVES Students will understand how art scholars judge and explain works of art.
Students will become aware of how societies judge visual images.
(For subject objectives, see the introductory page for this unit.)

Students interview Ed Hill, an artist who draws upon ancient Viking values and beliefs in making ceremonial emblems for a community.

THE ENCOUNTER: ARTIST REBELS—WHAT ARE THEY LIKE?

THE ACTION

Some artists believe their role is to challenge tradition and cultural conventions. Artists who do this are called avant-garde artists. Interview on videotape or audiotape several avant-garde artists in your community to find out what beliefs and values they have about life and art. What makes them different from more traditional artists? In what ways are they like other people you know?

MORE

Try to find out what has shaped avant-garde artists' viewpoints, as the students on the reverse side are doing. Ask what people, what experiences, what cultural beliefs have influenced them. Find out why the artists reacted against the conventional art forms and styles of their time. Give a presentation of your interviews to your class. If you can't talk to an avant-garde artist, do this: Research one rebel artist by reading about him or her in books or magazines. Find out what new social or cultural events and beliefs account for his or her break with tradition.

Or, find out about three rebel artists living at different periods in the present or past. Put up a small display of their work alongside the most conventional art forms and styles from which they broke away. Title it something like "Break-Away" or "Why They Switched." For an example of one "avant-garde" artist, read the articles below about Jean Tinquely.* Or read about artists who are breaking the boundaries of the "landscape tradition."**

YOU NEED

videotape or audiotape recorder, books and articles about avant-garde artists

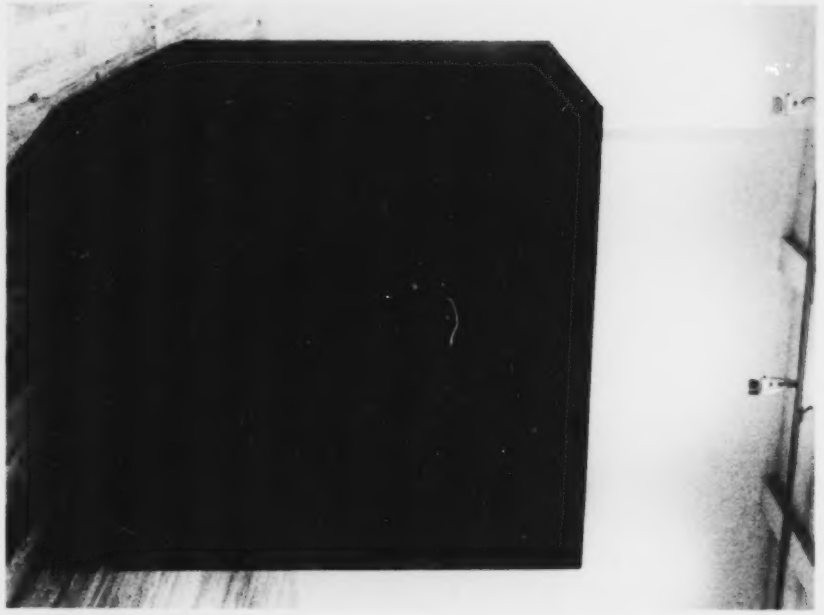
* Douglas Davis, *Art and the Future* (New York: Praeger Publishers, 1975), pp. 123-24.

** Mary Ellen Haus, "The Unnatural Landscape," *Artnews*, January, 1988, pp. 129-35.

CONTENT FOCUS the subjects, themes, and styles of rebel artists

PROGRAM OBJECTIVES Students will understand how artists discover ideas for art. Students will become aware of how societies express changes in beliefs and values in visual forms. (For subject objectives, see the introductory page for this unit.)

ENCOUNTER: "LESS IS MORE"



1

2

1. TONY SMITH, *Die* (1962). Steel, 72" x 72" x 72". Paula Cooper Gallery, New York. Photo credit: Geoffrey Clements.
2. DONALD JUDD, *Untitled* (1989). Galvanized iron and green plexiglas, 120" x 27" x 24" Paula Cooper Gallery, New York. Photo Credit: Andrew Moore.

THE ACTION

How is a miniskirt like minimal sculpture? Find out how they both say "Less is More."

MORE

Minimal sculpture, also sometimes known as primary structures, ABC art, and reductive art, is a major art style of your time. Several examples are reproduced here. Study these and others you can find in books and magazines and in your community.

Try to convince your classmates that minimal sculpture is a significant art style that communicates ideas and feelings similar to other objects of contemporary design. Make comparisons with objects such as sleek household appliances, stark geometric skyscrapers, and even miniskirts. To help you develop your argument, read art critics' and historians' interpretations and explanations of the style, its relevance to our way of life, its history, and its possible future. Read the article* listed below which gives more information on this subject. Also go outside and take photographs or make sketches of objects in the community that prove your point.

Do your observations and readings lead you to conclude that minimal art possibly is in danger of reaching a dead end? Or does your thinking lead you to some other conclusion? Did you know that Mies van der Rohe, the famous architect and designer, was the first to state that "Less is More"? Look up examples of his work. Can you see this principle at work in his buildings? Compare his buildings with the ones in your own town. Can you find any "Less is More" type buildings? Report your discoveries to your class.

YOU NEED

reproductions of minimal sculpture

*Sterling McIlhany, *Art As Design: Design As Art* (New York: Litton Educational Publishing, Inc., 1970), pp. 72-73.

CONTENT FOCUS the style of minimal sculpture

PROGRAM OBJECTIVES Students will judge works of art.
Students will understand how art scholars interpret works of art.
Students will understand how art scholars judge and explain works of art

ADMINISTERING THE ART PROGRAM

Chapter Six

Art Courses in Seventh-, Eighth-, and Ninth-Grades

Unfortunately, time allocations for art in some schools are no more than a token effort to expose students to the visual arts. The time some students spend in art classes amounts to what might be called "indecent exposure."[35]

Below are examples of suggested time allocations which allow for more than superficial study of art:

Seventh-Grade Art

Art is required for all seventh-grade students for a minimum of 200 minutes a week for one semester or for a minimum of 120 minutes a week for a full year.

Eighth-Grade Art

Art is scheduled as an elective subject in the eighth-grade for a minimum of 200 minutes a week for one semester or for a minimum of 120 minutes a week for a full year.

Ninth-Grade Art

Art is scheduled as an elective subject in the ninth-grade for a minimum of 225 minutes to 275 minutes a week for a full year.

These time allocations for art are both practical and sufficient to hold open the possibility that students will receive a reasonably good art education. That a number of schools presently schedule this amount of time for art classes demonstrates the practicality of the recommendation. These time allocations allow for the continuity and depth of experience that students need to participate meaningfully in art education. This schedule provides the time needed to implement the kind of balanced comprehensive art curriculum advocated in this guide.

For schools wishing to go beyond these time allocations and provide students with additional experiences in art, the following time allocations may be considered:

Seventh-Grade Art

Art is required for all seventh-grade students for a minimum of 200 minutes per week for a full year.

Eighth-Grade Art

Art is required for all eighth-grade students for a minimum of 200 minutes per week for a full year.

Ninth-Grade Art

Art is offered as an elective subject for a minimum of 275 minutes per week for a full year. In addition, a related arts course, including visual art, music, dance, and drama/theater, is required for all ninth-grade students for a minimum of 200 minutes a week for one semester or for a minimum of 120 minutes a week for a full year.

This schedule allows ample time for attention to

1) All six program goals;

2) All seven features of content;

3) Opportunities to study art through all eighteen program objectives; and

4) A selection of themes which deal with significant issues, questions, and concerns of students, society, and the field of art.

Art Courses in the Senior High School

The typical pattern of offerings in most high schools is Art I, II, III, and IV. Art I, sometimes entitled "Introduction to Art," "Basic Art," or "General Art," is usually the beginning course for students in the school and gives a survey or overview of the field. These beginning courses are most frequently offered for a full year.

Studio production activities are usually emphasized in these beginning courses. While some teachers also give attention to art history, the predominant objectives of most teachers is to develop the students' creative abilities. The content feature most often focused upon in beginning high school art courses is *design*. The study of the elements and principles of design is seen by most art teachers as the basic content underlying more advanced studies. Usually beginning art students work with a wide variety of *media* in the creation of a wide range of *products*.

In most high schools, a series of advanced courses is offered following the prerequisite beginning course. Often these courses are entitled simply Art II, III, and IV, and are offered for a full year. Like the beginning courses, these advanced courses usually stress studio activities. For the most part, they are aimed at helping a student become increasingly skilled in working with a few media in a particular area of specialization.

In recent years, more and more high schools have moved away from offering year-long, general advanced art courses. Instead, they are scheduling semester-length specialized courses. The titles of these courses reflect the degree of specialization offered, for example, "Advanced Painting," "Fabric Design," "Ceramics," "Photography," "Art Appreciation," and "Jewelry Design." Some beginning courses, too, reflect this tendency toward specialized offerings. Schools now offer introductory courses with titles such as "Basic Design," "Beginning Drawing," and "Introductory Crafts." In some schools, students may enter any art course without first completing a prerequisite.

The impetus for this change toward specialized courses of shorter duration has been the desire of art teachers to attract additional students. They have found that short-term courses fit more easily into students' schedules, and courses with specialized content more readily attract students with specialized interests. Consequently, art enrollments in schools offering these kinds of courses have increased. Whereas art enrollments usually peak at only ten to fifteen percent of the total student body, the enrollments in some schools now offering short-term courses are as high as 45 percent.

More and different kinds of students are now taking art courses. Students who previously had difficulty in scheduling year-long art courses can now select those of shorter duration which more nearly meet their needs and interests. This is especially true of students enrolled in college-preparatory or vocational programs. Eight state universities in Ohio now require course work in the arts for unconditional entrance. Thus, increasing numbers of college-preparatory students are enrolling in high school art courses. To meet their needs, different types of art courses should be designed, including those of shorter duration.

Still other possibilities exist, largely untried. Most new art courses, like the ones they replaced, emphasize studio activities. Their content usually focuses upon *design, media,* and *product.* Courses of this type might be called "Painting," "Sculpture," and "Basic Design." Left almost completely untouched as the focus of a course are the features we have referred to as *subject, function, style,* and *theme.* Consider, for example, courses entitled "The City in Art" (focus on subject), "Your Beliefs and Art" (focus on style), "All Kinds of Containers" (focus on function), and "Love and Hate in Art" (focus on theme). New courses for high school art could also attend more frequently to *Artistic Heritage* and *Art in Society* goals. These goals are rarely given consideration. Courses which might reflect this consideration are "The Film and People's Values," "Different Drummers," "Black Expressions," and "Our Town, Art, and People."

Also almost entirely overlooked in conceiving new courses are possibilities in the response mode of the *Personal Development* goal. Courses in which students' responses would be stressed might be entitled "Writing About Art," "Art Criticism," "Creative Ways to Respond to Art," and "Nonverbal Responses to Art."

By using the curriculum theory in this guide, teachers may derive other possibilities for new courses, thereby discovering not only new content for courses but also attracting new students.

While studio courses may be popular with students interested in art as a hobby or career, they may not always appeal to students who are preparing for college or to those planning careers in business or vocational trades. In general, there are three types of high school students for whom art courses should be designed: the student whose education is likely to terminate with high school, the student who will pursue art study in professional art schools or university art departments, and the student who may wish to study art not for a career but as a part of the cultural heritage.

To meet this variety of needs and interests, several different types of beginning and advanced art courses should be designed. Beginning courses may be subdivided into three types: art awareness, foundations or fundamentals, and art experience courses[35]. Art awareness courses are primarily academic and verbal. These courses have strong emphasis on the *Artistic Heritage*, *Art in Society*, and *Personal Development—Response* goals. Studio activities may become a part of these courses, but only in support of these goals. Art awareness courses are commonly identified by such titles as "Humanities," "Aesthetics," "Art Appreciation," "Art Heritage," "Allied Arts," "Related Art," "The Popular Arts," and "Art in Society." Because many art awareness courses involve content from other art fields and other subject areas, they are often team-taught.

Art awareness courses would be suited primarily for the college-bound student who is not an art major. However, art majors should also be required to select one of these art awareness courses. These courses could be scheduled for one semester and offered for one-half unit of credit. They would be very appropriate in high schools that require an art course of all students.

A second type of beginning art course is called the foundations or fundamentals course. This is primarily a studio course which emphasizes two- and three-dimensional design. However, the other features of content need not be neglected; attention may also be given to subjects, themes, function, products, media, and styles. Such courses emphasize the *Personal Development—Expression* goals. They are especially relevant to the interests of students majoring in art and vocational students. They could be scheduled for either one or two semesters and offered for one-half to one unit of credit. Fundamentals or foundations courses would be a prerequisite for most advanced specialized courses.

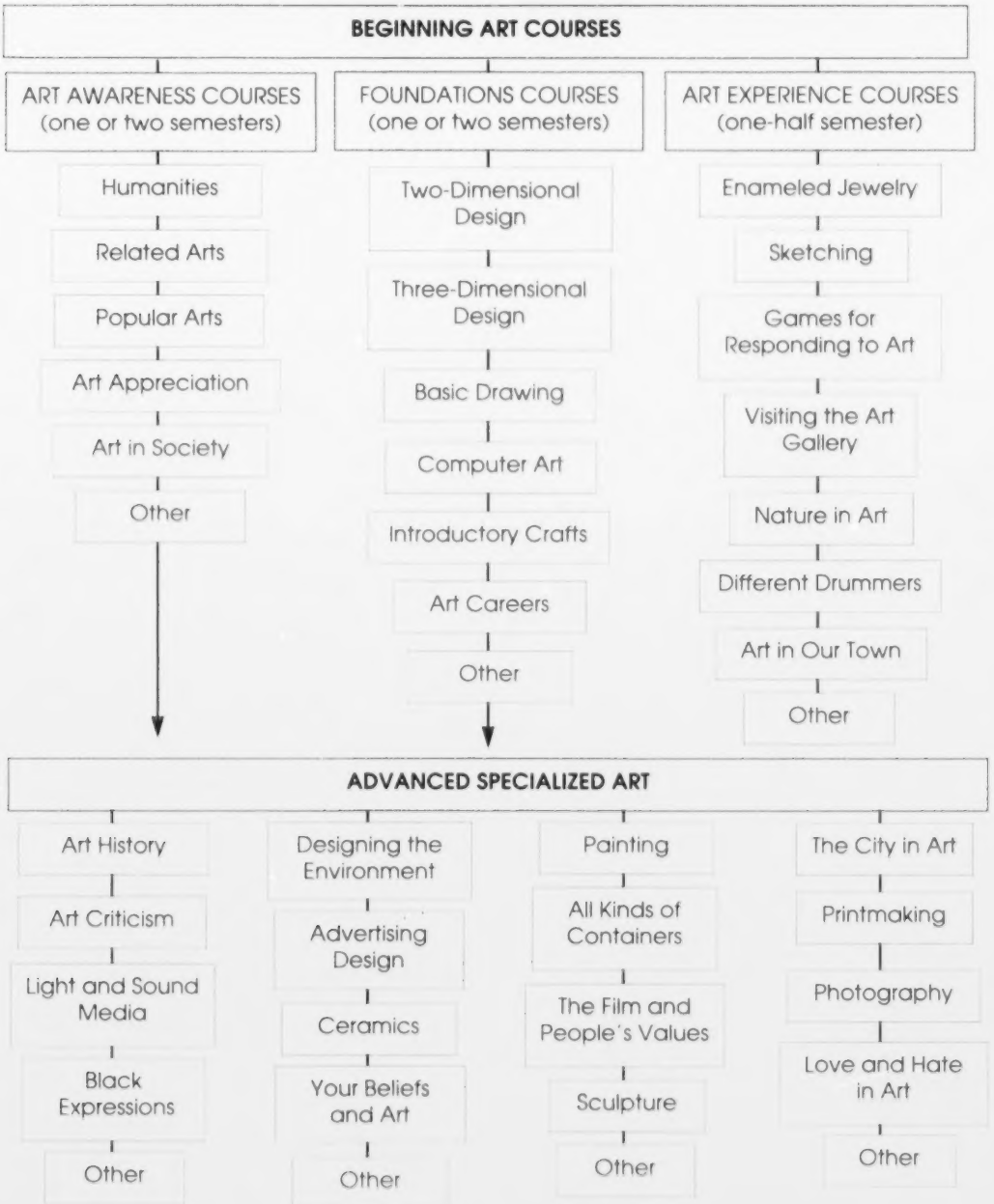
The third type of beginning course, referred to as art experience, is primarily an exploratory course for limited ability students and others who are not art majors. It would also be appropriate for students directed toward art as a hobby. Each course focuses on

specific features of content and on only a few objectives. Both *expression* and *response* activities would be included. Titles might be "Jewelry—Sculpture to Wear," "Sketching the World," "Games for Responding to Art," "Using Nature in Art," "Visiting Your Art Gallery," and "Comparing Sculpture Media." Students could elect as many of these art experience courses as they desire.

Advanced specialized art courses in the high school program are intended primarily for those students who have demonstrated ability and interest in the beginning foundations courses or art awareness courses. Advanced courses provide further in-depth study in one of the specific content areas. Titles for advanced courses may be "All Kinds of Containers," "The History of Art," "Art Criticism," "Aesthetics," "Advertising Design," "Luminal Arts," "Designing the Environment," and "Painting." Like the other courses, advanced courses should be characterized not only by a balance among the seven *features of content* but also among the six *goals*.

By giving consideration to this range of content and goals, the art teacher may conceive of widely different kinds of courses. In this way, not only will the rich diversity of art be tapped, but the needs and interests of different kinds of students will be served. A comprehensive, multi-tracked art program with art awareness, foundations, art experience, and advanced specialized courses would begin to accomplish these objectives. The broad dimensions of this kind of art program might be charted as follows:

A COMPREHENSIVE, MULTI-TRACKED ART PROGRAM



Relating Art to Other Subjects in Secondary Schools

Art is not always taught as an individual subject unrelated to other subjects. Areas such as music, dance, and theater can be related to art. In some schools, art is related to industrial arts, home economics, social studies, English, foreign language, and history. New courses have been created from the relationships among these subjects. Among the more common are "Related Arts," "Allied Arts," "Aesthetic Education," and "Humanities." One such course could be required of all students for graduation. They would also serve to meet entrance requirements of the eight state universities in Ohio.

All these are similar in that they attempt to break away from the artificial constraints of rigid schedules and arbitrary subject boundaries. Many use team teaching, coordinated planning of activities, and modular scheduling. Also characteristic is their use of large-group presentations to introduce major themes or issues and seminar-type sessions for discussions.

There seem to be two factors in successfully relating the visual arts with other art areas and other subject fields. One is sufficient time for the teachers from the various disciplines to plan together. Adequate time for planning is needed not only during the initial phase of program development but also continuously throughout the teaching phase. A minimum of one period per week is essential for the entire team to meet together to plan. A more desirable amount of planning time would be one period per day.

The other factor is the ability of the team members to identify common aspects of their subject fields which can serve as organizing centers or *unit themes*. Sometimes this is done by reference to historic events. For example, styles of certain time periods or of geographic regions have provided the common ground for unifying art, music, dance, and theater activities in some schools. Common unifying stylistic themes are Romanticism and Classicism. Unifying themes have come from other content features such as design. For example, units focused upon repetition and rhythm have introduced students to some of the common structural features in art, music, and poetry.

In the same way, other *features of content* can be selected and considered by teachers for their potential to reveal common or different attributes for the various arts. Planning teams should ask, "What *subjects, themes, products, functions,* and *media,* in addition to *style* and *design,* could serve to focus students' attention on the common characteristics of the several art areas? Which features could serve to highlight the uniqueness of each art area?"

The eighteen *program objectives* of the curriculum theory presented in this guide can also be used to "tease out" relationships among the different subject fields. Discovering ideas and transforming them can become the center of students' attention in these approaches. Students could investigate, for example, the similar and different ways painters, composers, dancers, and actors *discover ideas* and creatively *transform* them into works of art, or they could study the similar as well as the unique ways the different art forms *express social values and beliefs.*

The objectives dealing with *art in society* may pose difficulties for some art teachers. They may feel reluctant to engage their students in considerations of such topics as social values and beliefs or involve them with such activities as interviewing different social groups. They may feel that such studies are more appropriately approached in social studies classes. But such activities provide an extraordinary opportunity for the art teacher to invite the cooperation of the social studies teacher in planning and conducting activities or even entire encounters and units dealing with *art in society* themes. To do so could be seen as a sound approach on the part of both teachers, strengthening the art and the social studies programs simultaneously. For examples of encounters that could be team taught by art and social studies teachers, refer to the exemplary unit entitled "Boundary Breakers—The Art of Our Times" found in Chapter Five.

While objectives and content features can be used by teachers to suggest new relationships among different subject fields, one word of caution is in order. Care should be exercised not to force commonalities in content and objectives where there are none. However, with this precaution in mind, art teachers are urged to explore with other content teachers possible ways to relate other subjects to the visual arts.

Guiding High School Students' Course Selections

Given the vast array of beginning and advanced courses illustrated by the chart, teachers should find it possible to plan art courses to meet the needs, abilities, and interests of most if not all high school students. The task for both teachers and guidance counselors then becomes one of guiding each student to the most appropriate selection of art courses.

Beginning art students should be counseled to select either art awareness courses, foundations courses, or art experience courses. Students who have demonstrated some artistic ability and interests should be directed toward foundations courses which emphasize experiences in studio production. Not all students will find foundations courses of greatest benefit because these are especially designed for students who plan to major in art.

For students who are not art majors, the short-term art experience courses would be more appropriate. Because art experience courses focus on specific areas of content for short lengths of time, they offer excellent opportunities for exploration to students who are uncertain of their interests and abilities in art. Some students may discover a depth of interest and ability through the art experience courses which would warrant their being guided into more disciplined work in the foundations courses.

Some high school students' interests in art lie more in acquiring knowledge about the history of art or in developing abilities in art criticism and aesthetics rather than in studio production. These students should be counseled to elect art awareness courses. Often, such students are not advised by school counselors to select art courses, but rather are advised to select subjects deemed more rigorous, such as mathematics and the sciences.

This practice originated in the assumption that colleges do not accept art for admission credit.

In addition to Ohio's institutions of higher education, over two hundred universities and colleges, including Harvard and Stanford, do accept high school credit in art and art history. Some allow students to earn college credit for work done in high school, and others allow entering freshmen to enroll in advanced courses without taking perquisite courses. All high school graduates are eligible for admission to Ohio's state-supported institutions, including the art departments within these colleges. One of the factors delaying the recognition of high school art credit by more colleges is the lack of courses in such fields as art history, aesthetics, and criticism. High school art teachers may help to remedy this deficiency by structuring courses for college-bound students and encouraging students to elect these courses.

Students who have interests and abilities in the beginning foundations or art awareness courses should be given first preference for acceptance into the advanced specialized art courses. Art teachers, school administrators, and guidance counselors should work together to determine the criteria and selection procedures to be used. In advising students regarding advanced art courses, teachers and counselors should give primary consideration to grades, attitudes, critical writings, and portfolio accomplishments.

Some advanced courses should serve to develop the vocational capabilities of students. Preparation for many career opportunities in the visual arts can begin in high school. While it is true that only a few people ever become economically self-supporting as painters or sculptors, the fact is that art education is an important component in careers in architecture, advertising, product design, interior design, photography, medical illustration, book illustration, jewelry and ceramics design, recreational art activities, art therapy, gallery and museum administration, and teaching. Careers in the arts should be a part of the career continuum in all high school programs.

Enrollments and Teacher Load in Secondary Schools

Art teachers often find their well-designed curriculum plans impossible to implement because of unreasonably large class enrollments. To achieve the kind of comprehensive secondary art programs outlined here, class size must be kept within reasonable limits. The following secondary class-size ranges are suggested: seventh and eighth grades—25 to 30 students; beginning and advanced studio art—20 to 25 students; and academic art—25 to 30 students. Larger classes may be scheduled for lectures and visual presentations.

Facilities and Resources for Art in Secondary Schools

Detailed descriptions of the facilities and resources needed for art programs are beyond the scope of this publication. However, without adequate facilities and resources,

teachers will find it difficult to implement the comprehensive art program described here. Art rooms should be designed for both studio production activities as well as art history and criticism activities. Materials, tools, and equipment should be provided for experiences in the following areas: drawing, painting, sculpture, ceramics, printmaking, jewelry design, fabric design, environmental design, and commercial design. Supplies and facilities should also be provided for experiences in computer art, photography, filmmaking, and other light and sound media.

The following materials should be available for art history, aesthetics, and criticism activities:

- overhead and slide projectors

- black-out curtains

- printed reproductions, study prints, three-dimensional replicas, slides, and original works of art

- books and magazines on art history, aesthetics, and criticism (Some suggested readings for students may be found in the appendix.)

- films and filmstrips

- television art programs

- videotapes and audiotapes

In addition, an area of the school should be designated as the "Art Gallery" where student and professional works of art can be displayed and shared.

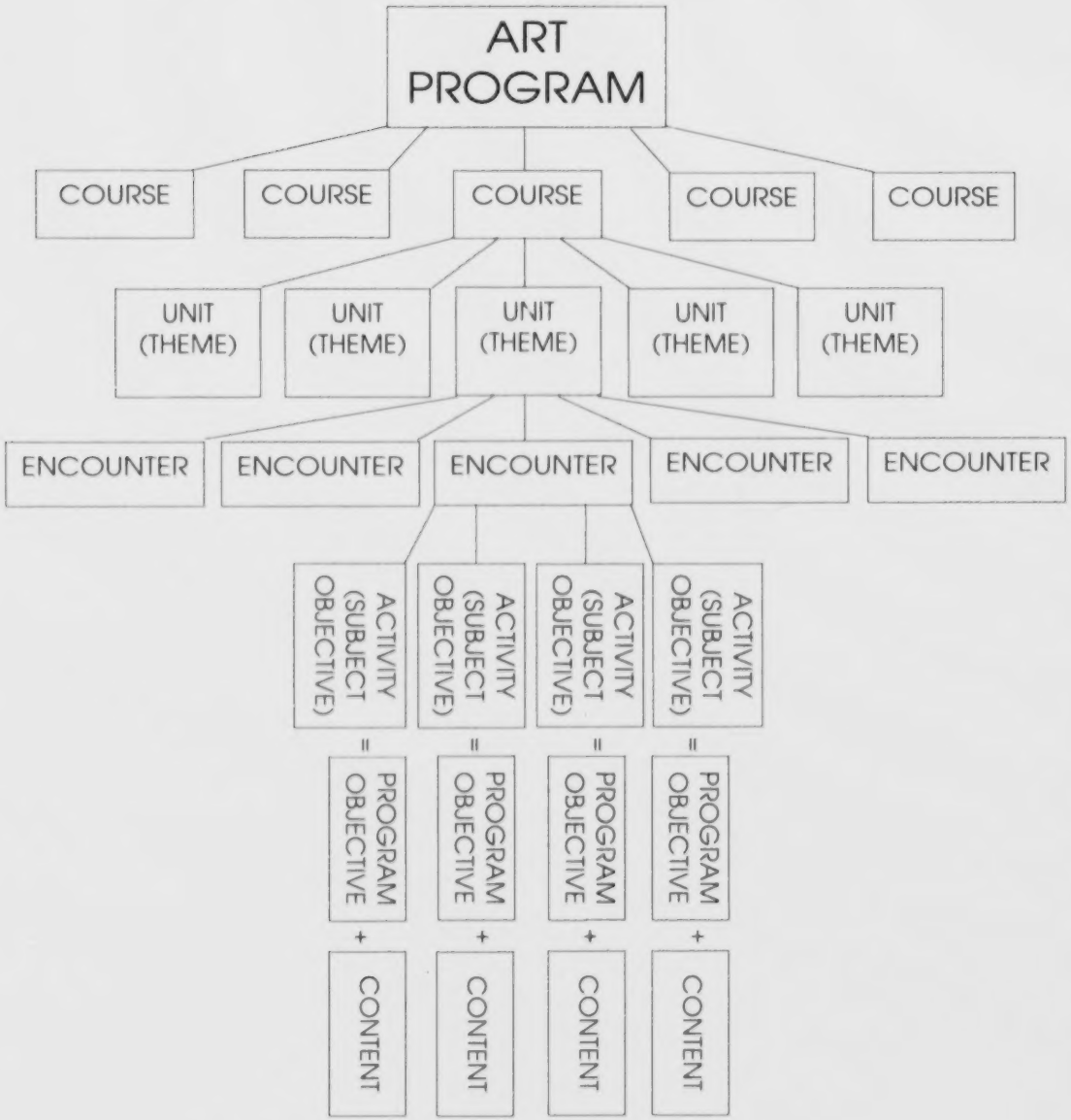
Art rooms for seventh- through twelve-grade classes should be safe, convenient, and large enough for students to carry out a full range of art activities. Unfortunately, many secondary art rooms are too small. A formula suggested by the National Art Education Association[1] calls for a minimum of 65 square feet of work space for every student plus approximately 400 square feet for storage. For example, a room with dimensions of 48 feet x 41 feet would meet the recommended formula for 30 students. Other combinations of room dimensions could also satisfy the formula. One art room, with the recommended space allocations, is suggested for every 500 students attending the school.

In this chapter, the final planning task of art teachers—course planning—has been examined. Course planning is one of several components which makes up the broad art curriculum planning task. In summary, the basic planning components are *content + program objective = subject objectives* for an *activity*; several activities lead to an *encounter*; several encounters join to form a *unit* which has a *theme*; a number of units compose a *course*; and courses for different students result in a *balanced comprehensive art program*. In art curriculum planning, these basic components may be returned to repeatedly.

The relationships among the planning components are shown in the chart[38] that follows. Planning can begin at any of these points and move in any direction. Teachers should make certain that attention is given to all components at some point during the planning process.

Planning, like any worthwhile creative task, is never finished. It can always be improved. How to evaluate what has been planned is the topic for the next chapter.

COMPONENTS OF A SECONDARY BALANCED COMPREHENSIVE ART CURRICULUM PLAN



Chapter Seven

EVALUATING THE ART PROGRAM

Evaluation of art programs[1] requires more than tests and related procedures to appraise student learning. One cannot evaluate the quality of the art program exclusively through the appraisal of student performance because performance can be diminished by a host of factors such as poor curriculum, poor instruction, unwise counseling, and lack of materials.

If we are to pinpoint sources of difficulty in an art program, we must ask whether students receive adequate counseling information to choose art courses wisely, whether the art program reaches many or only a few students, and whether the school provides adequate funds for instructional materials. Properly conceived, evaluations can be used to put the teachers, administrators, and public in touch with the conditions in school life that affect the current status and future of the art program.

Purposes of Evaluation

Most questions about evaluating the art program can be phrased as why, what, how, where, and who questions[4]:

1. *What is being evaluated?*

   a) program goals and objectives

   b) content

   c) quality of instruction

   d) student progress

   e) school as a setting for the arts

2. *Why is evaluation undertaken?*
   a) to determine the degree to which program goals and objectives have been met
   b) to help teachers diagnose the need for and kinds of program changes
   c) to document significant events for purposes of reporting to board members and the public
   d) to determine the quality of instruction
   e) to show student progress
   f) to find reasons or explanations why plans, units of instruction, or programs succeeded or failed

3. *How is the evaluation done?*
   a) by external criteria established outside the school by agencies such as the State Department of Education or the North Central Association
   b) by internally developed criteria agreed upon by school officials, teachers, and students

4. *Who does the evaluating?*
   a) those involved in the program—administrators, teachers, and students
   b) outside experts

5. *When is the program evaluated?*
   a) while the program is underway
   b) when the program is completed

Before one can begin to establish a plan for the evaluation of a program, these major questions must be answered. If the purpose of the evaluation is to report the result of a program to the taxpayers, then the questions of procedure—how, when, and who—will be answered differently than if the purpose is to diagnose weaknesses in order to make improvements while the program is in progress. When the purpose of the evaluation changes, so should the procedure.

It is important to remember that different audiences have different information requirements. Parents and teachers, for example, may want a general answer to the question, "Is the art program in our schools doing an effective job?" The types of quantified data that one gets from the use of behavioral objectives may yield information that would be recognized as an answer to the question. On the other hand, the precise results that one gets from the correct use of behavioral assessment procedures may yield information that can help teachers diagnose weaknesses in student performance or in the program itself.

Evaluating the Goals of the Art Program

Whether a goal is *worth* pursuing cannot be determined by measurement techniques. A goal is a matter of philosophy. What we can determine is the degree of consensus about the value of specific goals held not only by the teachers doing the planning but also by the students and community. Another element we can determine is the degree to which program goals are interpreted with consistency from one teacher to another and between teachers and students.

Determining Consensus

The degree of consensus over the worthiness of the goals of art education might be determined simply by asking students, teachers, and administrators to rank the goals in the order of their importance. For example, teachers can use the six goals described in Chapter One and duplicate the check sheet on page 214 to use as a survey instrument.

The nature of the existing consensus or the lack of consensus will have bearing on the types of programs that one develops. If students rate the *Personal Development* goals above the *Art Heritage* goals, the students will probably engage in the study of art history reluctantly. If ranking of the goals shifts as the program proceeds, teachers may assume that the program and manner of teaching are shaping the consensus in some way. Such a shift should be expected, if teachers are teaching well.

Determining Consistency

Regardless how teachers, students, and administrators rank goals, the degree to which they interpret the goals similarly or differently should be determined. Sharp differences in perceptions of value among these groups may be a potential source of difficulty for program development.

Directions: Check one box for each of the following statements to indicate your personal assessment of its importance as a goal for art education.

GOALS OF ART EDUCATION	Most Important	Moderately Important	Neutral	Only Slightly Important	Least Important
To enable students to express personal ideas and feelings by visual means					
To enable students to perceive and respond to works of art					
To enable students to understand how artists express ideas and feelings in works of art					
To enable students to understand how art historians, aestheticians, and art critics respond to works of art					
To enable students to become aware of the ways societies use art expression					
To enable students to become aware of the ways societies respond to visual images					

The Logic of Goals as Statements of Valued Intentions

Goals can be evaluated in terms of the extent of agreement that exists over their relative importance. They can also be evaluated for their degree of logical clarity. Some goals are vague and flowery. Others read like slogans. But a goal statement can be more than a ceremonial statement read at a professional conference. A goal statement can give coherence and focus to a curriculum plan. The following checklist identifies some of the attributes of goal statements that are capable of meaningful interpretation. If the statement of the goal contains some or all of these elements, its meaning and use in curriculum can be determined. The example that follows evaluates the *Personal Development—Expression Goal* identified in Chapter One, which is "Art education should enable students to express personal ideas and feelings by visual means."

CHECKLIST OF EVALUATIVE CRITERIA FOR EXAMINING THE LOGIC OF GOALS

Criteria	Example
1. Does the goal indicate a way or ways that art serves the aims of general education?	The above goal refers to the central aim of *personal development.*
2. Does the goal indicate the aspects of art experience that are unique in the general school curriculum?	The key term is *visual,* which tells the reader that art deals with a range of experience not encountered in other subjects.
3. Does the goal have prescriptive implications?	The key phrase is *expression by visual means,* which suggests that personal development can be approached by studio art activities.
4. Does the goal have the power to define (include or exclude) aspects of content?	The phrase *expression by visual means* also implies that this goal is served mainly by activities involving expression. Response activities would not satisfy this goal.

Evaluating the Content of Art Programs

Certain aspects of an art program can be evaluated *before* they are used in instruction. We should be certain that content material is true and that the content proposed for study represents valid issues and concerns shared by artists and scholars in the field. What follows is a checklist of questions and procedures that can be used to ensure that the proposed content meets these criteria.

CHECKLIST FOR EVALUATING THE CONTENT OF ART PROGRAMS

Questions	Procedure
1. Would the content be regarded as factually true by recognized authorities?	Compare concepts and processes in key authorities, for example, textbooks such as Janson's *History of Art*.
2. Are technical processes and procedures described correctly?	Try the process in advance. Check technical information sources, for example, Mayer's *Artist's Handbook*.
3. Are art terms correctly defined and appropriately applied?	Check leading publications, for example, *The Dictionary of Art and Artists* and the *McGraw-Hill Encyclopedia of Art*.
4. Is the content timely, that is, representative of what is occurring in the visual arts?	Check the degree to which activities involve discussions of and experiments with new styles, art forms, processes, and critical issues.
5. Is the material watered down, trivial, or censored in a manner that distorts meaning?	Check to see that important considerations are not left out or distorted in order to make the material palatable to younger students.
6. Is there range and scope to the content?	Make a content analysis. Check to see if the activities are loaded heavily in one area and neglected in another.

Steps to Follow in Making a Content Analysis

One way to check content leadings is to analyze the frequency with which certain features occur or are neglected. The *Content Analysis Form* on the next page can be used to identify which program objectives are used most frequently. This is the same form introduced in Chapter Four to plan a new curriculum. The form may be duplicated and used to evaluate the curriculum after it has been in operation for awhile.

Notice again that the form corresponds to the three *Subject Objectives Charts*. The features of content and program objectives recur in all three charts, corresponding to the goals of *Personal Development*, *Artistic Heritage*, and *Art in Society*.

Four steps to follow in making a content analysis are as follows:

1) Read the activities in the present curriculum plans and decide which ones most nearly correspond to subject objectives in the Subject Objectives Charts. By locating the content and program objective, one should find a subject objective that roughly corresponds to each activity.

2) Using the blank *Content Analysis Form*, place dots in the box where the activities fit.

3) Try to characterize the distribution of activities. For example, were they heavily loaded with studio or media investigations? Was there a range of activities emphasizing other content features and studio approaches? Were there too many repetitions? Were there many areas that received little or no attention? Was the distribution of activities consistent with curriculum goals?

4) Note additions or deletions of content that will bring the curriculum closer to the goals.

CONTENT ANALYSIS FORM

Place a dot in the appropriate space to represent each art activity.

		PERSONAL DEVELOPMENT							ARTISTIC HERITAGE							ART IN SOCIETY						
		SUBJECT	THEME	MEDIUM	PRODUCT	FUNCTION	DESIGN	STYLE	SUBJECT	THEME	MEDIUM	PRODUCT	FUNCTION	DESIGN	STYLE	SUBJECT	THEME	MEDIUM	PRODUCT	FUNCTION	DESIGN	STYLE
EXPRESSION	DISCOVER IDEAS																					
	TRANSFORM IDEAS																					
	WORK WITH MEDIA																					
RESPONSE	DESCRIBE ART																					
	INTERPRET ART																					
	JUDGE ART																					

Evaluating the Quality of Art Instruction

A curriculum plan may be excellent on paper and yet fail because it was improperly executed. The plan has to be put into action by a teacher who communicates its various aspects to the students. If the material is too difficult or deals with issues beyond the students' interests, the plan fails because students cannot understand their teacher. In a similar way, students may reject material that is too simple or redundant. The following checklist identifies some of the important aspects of instruction to be evaluated.

CHECKLIST FOR EVALUATING THE QUALITY OF INSTRUCTION	YES	NO
1. Is the activity suited to the students' capabilities as measured by their chronological age, experiences, or intellectual capacity? Do students find the activity too simple or too complicated?		
2. Was the activity chosen in terms of present or possible interest to students, or was the selection made independently of those interests? Have student interests been assessed and evaluated for their potential in instruction?		
3. Does each activity build meaningfully on those that precede it and those that follow? Are connections perceived as meaningful by students?		
4. Are provisions made for individual and small-group instruction? Or do the activities always involve the entire class in the same learning experience?		
5. Are teaching methods appropriate to the activity? For example, were instructions given by lecture when a demonstration would have been more appropriate?		
6. Does the teacher model the desired artistic behaviors, that is, practice studio skills with competence as an artist and make discerning responses to works of art as a critic, aesthetician, or historian?		
7. Are materials such as studio media, reading materials, slides, tapes, and reproductions appropriate for the activity? Are they ample and of good quality? For example, are slides accurate in their color rendition?		

The Evaluation of Student Performance

To evaluate student performance, a teacher must decide what knowledge and skills students are expected to acquire from instruction and how to estimate the extent to which learning has occurred. Often the results of teaching efforts do not show up at the end of an activity or even at the end of a unit. Education is a long process; it has a gradual, cumulative effect. For this reason, some measure of the cumulative impact of several activities or units would be a more suitable way to report student progress. The six scales that follow show the possibility of graphing student progress in various artistic capabilities over a period of time. These capabilities have been drawn from the eighteen program objectives explained in Chapter Three.

PERSONAL EXPRESSION SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the artwork of the student on the characteristics listed below. Five represents high performance; one, low performance.		Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student discovers ideas freely from a variety of sources; the ideas are drawn from varied personal experiences—from imagination, observation of natural and constructed forms, or memories.	5 4 3 2 1										
The student transforms ideas creatively, using a variety of different means—different treatments of design elements and principles and by simplifying, distorting, exaggerating, omitting, and rearranging parts of objects.	5 4 3 2 1										
The student works with media skillfully, gaining control of technical processes such as color mixing, wheel throwing, and darkroom techniques.	5 4 3 2 1										

PERSONAL RESPONSE SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the writings, reports, and discussions of the student on the characteristics listed below. Five represents high performance; one, low performance.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student perceives, describes, and analyzes the artistic features in works of art with increasing fluency. More qualities of subject, media, design, product, theme, function, and style are noted.	5 4 3 2 1									
The student interprets the meaning of works of art, imaginatively using metaphors and analogies. With increasing discernment, more artistic features are taken into account.	5 4 3 2 1									
The student judges works of art, citing reasons for his or her judgment, employing varied criteria such as visual order, expressivism, realism, originality, and technical skill.	5 4 3 2 1									

ARTISTIC HERITAGE EXPRESSION SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the writings, reports, and discussions of the student on the characteristics listed below. Five represents high performance; one, low performance.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student understands how artists discover ideas from varied sources such as observation, memory, and imagination.	5 4 3 2 1									
The student understands how artists use different means to transform ideas such as through varied treatments of design elements and principles and by simplifying, distorting, exaggerating, omitting, and rearranging parts of objects.	5 4 3 2 1									
The student understands how artists develop skills in working with the media and forming processes of their choice.	5 4 3 2 1									

ARTISTIC HERITAGE RESPONSE SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the writings, reports, and discussions of the student on the characteristics listed below. Five represents high performance; one, low performance.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student understands how art critics, art historians, and aestheticians perceive, describe, and analyze works of art, noting which features of art they find important.	5 4 3 2 1									
The student understands how art critics, art historians, and aestheticians interpret the meaning of works of art, noting their uses of expressive language, metaphors, and analogies.	5 4 3 2 1									
The student understands how art critics, art historians, and aestheticians judge and explain the nature of art, noting the criteria they use.	5 4 3 2 1									

ART IN SOCIETY EXPRESSION SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the writing, reports, and discussions of the student on the characteristics listed below. Five represents high performance; one, low performance.		Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student understands how societies discover values and beliefs for visual expression in architecture, advertising, product design, and public sculpture.	5 4 3 2 1										
The student understands how societies change their art forms and styles in response to concomitant changes in religious, cultural, and political beliefs and values.	5 4 3 2 1										
The student understands how societies use technologies to create art such as through mass production, filmmaking, television, and computer.	5 4 3 2 1										

ART IN SOCIETY RESPONSE SCALE

Student's Name _____

Course Title _____

On the scale of 1 to 5, graph the writings, reports, and discussions of the student on the characteristics listed below. Five represents high performance; one, low performance.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
The student understands how various social groups perceive and recognize art images and forms, noting the different artistic features to which they attend.	5 4 3 2 1									
The student understands how various social groups interpret the meanings of art images and forms, noting their similarities and differences.	5 4 3 2 1									
The student understands how various social groups judge and explain art forms and images, noting the different criteria they use.	5 4 3 2 1									

Evaluating the School as a Setting

Does the school setting allow the arts to flourish or is it inimical to them? Does the art program serve many students or a few? Which students do the art courses attract? Do the art courses reach the college-bound students and vocational students interested in art as a possible career? Do they reach those students who may not go to school beyond high school and those who may drop out before they complete high school? Is artwork seen in the school environment? Is the school architecture itself (whether old or new) expressive of contemporary human concerns and artistic values? Do the art courses receive an ample share of the school's resources? Are the number of credits offered for art courses commensurate with the amount of time required? Are students permitted to major in art?

It is not always easy to get clear, definitive answers to these questions. School policies regarding the arts are often vaguely interpreted, and budgetary information is not always accessible to teachers and principals. Moreover, some administrators may not be aware of the types of support, both moral and material, that are required to sustain strong programs. The Ohio of Education has published *Minimum Standards for Elementary and Secondary Schools*, which identify some of the attributes of good art programs. The National Art Education Association has also developed guidelines in a publication entitled "NAEA Goals for Quality Art Education." It is hoped that this guide will supplement these publications as a source of criteria for evaluation.

Notes

1. Ohio Department of Education, *Fine Arts and Physical Education* (Columbus: 1983).
2. The Getty Center for Education in the Arts, *Beyond Creating: The Place for Art in America's Schools* (Los Angeles: 1985).
3. Ohio Department of Education, *Planning a Balanced Comprehensive Art Curriculum in the Elementary Schools of Ohio* (Columbus: 1992).
4. Manuel Barkan, *Art in the Elementary Schools, Report of the Commission on Art Education* (Washington: National Art Education Association, 1964).

   Laura Chapman, *Approaches to Art in Education* (New York: Harcourt Brace Jovanovich, Inc., 1978).

   Edmund Feldman, *Becoming Human Through Art* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1979).
5. The Getty Center for Education in the Arts, *op. cit.*
   National Art Education Association, *NAEA Goals for Quality Art Education* (Washington: 1987).
6. Vincent Lanier, *The Arts We See* (New York: Teachers College Press, 1982).
7. Edmund Feldman, *The Artist* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982).
8. Ralph Smith, *Excellence in Art Education* (Reston, Virginia: National Art Education Association, 1986).
9. Elliot Eisner, *Cognition and Curriculum: A Basis for Deciding What to Teach* (New York: Longman, 1982).

   Howard Gardner, *Frames of Mind* (New York: Basic Books, 1976).

   David Perkins, *Knowledge as Design* (Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1986).
10. Mortimerf J. Adler, *The Paideia Proposal: An Educational Manifesto* (New York: Macmillan Publishing Company, 1982.).

    William Bennett, *James Madison High School: A Curriculum for American Students* (Washington: U.S. Department of Education, 1987).

    Ernest H. Boyer, High School: *A Report on Secondary Education in America* (New York: Harper and Row, 1983).

    National Endowmant for the Arts, *Toward Civilization* (Washington: 1988).
11. The College Board, *Academic Preparation for College: What Students Need to Know and Be Able to Do* (New York: 1983).
12. The College Board, *Academic Preparation in the Arts* (New York: 1985).
13. *NAEA* (National Art Education Association) News, Vol. 30, No. 3 (June 1988), p.6.

14. Jim Mager, *Common Definition of the Arts*, The Ohio State University, Admissions Office Memorandum, February 12, 1987.

15. Brent Wilson, "Tight Structure, Discipline, and Quality: Art Education in Virginia Beach," Michael Day, et. al., *Art History, Art Criticism, and Art Production* (Santa Monica, California: The Rand Corporation, 1984), pp. 7-62.

16. Ohio Department of Education, *Minimum Standards for Elementary and Secondary Schools* (Columbus, 1983).

17. The author is indebted to the late Manuel Barkan for much of the framework conceptualizing goals in this chapter. See Manuel Barkan, Laura Chapman, and Evan J. Kern, *Guidelines, Curriculum Development for Aesthetic Education* (St. Louis: Central Midwest Regional Educational Laboratory, 1970).

18. L.C. Hans Jaffe, ed., *20,000 Years of World Painting* (New York: Harry M. Abrams, Inc., 1967).

19. Marshall McLuhan, *Understanding Media* (New York: McGraw-Hill, 1965).

20. June McFee, "Art in Culture," *Preparation for Art* (2nd Edition), Chapter Two (Belmont, California: Wadsworth Press, 1971).

21. Alvin Toffler, *Future Shock* (New York: Random House, 1970), pp. 262-63.

22. Rene Berger, *Discovery of Painting* (New York: Viking Press, 1963), p. 334.

23. Sir Kenneth Clark, *Landscape Into Art* (New York: Harper and Row, 1961), p. 109.

24. Meyer Shaprio, *Vincent Van Gogh* (New York: Harry N. Abrams Inc., 1962), p. 22.

25. Lionello Venturi, *Chagall* (New York: Albert Skira), pp. 33-34.

26. Marcel Nicolle, Journal De Rouen, November 20, 1905

27. Andre Gide, "Promenade au Salon D'Automne," *Gazette des Beaux-Arts*, ser. III, V. 34 (December 1905), pp. 275 ff.

28. Emerson Greenman, *The Serpent Mound* (Columbus: Ohio Historical Society, 1970).

29. The items in this listing are adapted from the thesaurus in Manuel Barkan, Laura Chapman, and Evan J. Kern, *Guidelines, Curriculum Development for Aesthetic Education* (St. Louis: Central Midwest Regional Educational Laboratory, 1970), p. 77.

30. Ohio Department of Education, *op.cit.*, p.239

31. Ohio Department of Education, *Fine Arts and Physical Education* (Columbus: 1983).

32. Ohio Department of Education, *Process Model for Course of Study* (Columbus: 1983).

33. Adapted from planning formats developed by Renee Sandell and Barbara Young, unpublished paper, The Ohio State University, 1975.

34. Suggested by Nancy MacGregor, The Ohio State University, 1975.

35. Kenneth Marantz, "Indecent Exposure," *Studies in Art Education* (Reston, Virginia: National Art Education Association, 1964), p. 20.

36. The descriptions of these three types of beginning courses are based upon courses offered in the Akron City School District and the Findlay City School District.

37. *The Essentials of a Quality School Art Program* (Reston, Virginia: National Art Education Association, 1968).

38. This is a adaptation of a chart designed by Nancy MacGregor, The Ohio State University, 1975.

39. Particularly helpful in the preparation of this chapter has been Robert Stake, *Evaluating the Arts in Education: A Responsive Approach* (Columbus, Ohio: Charles Merrill, 1975).

40. Suggested by Laura Chapman, University of Cincinnati, 1975.

RESOURCES FOR A BALANCED COMPREHENSIVE ART CURRICULUM IN SECONDARY SCHOOLS

Appendix

The following is a listing of books and sources for securing other visual resources to assist teachers and students implement the kind of Balanced Comprehensive Art Curriculum advocated in these guidelines. They should be previewed to determine those most appropriate for students.

I. Art Materials and Tools

Some Distributors of Art and Craft Supplies

American Art Clay Co.
4717 W. 16th Street
Indianapolis, Indiana 46222

A.W. Faber-Castell-Higgins
41 Dickerson Street
Newark, New Jersey 07103

Binney & Smith, Inc.
1100 Church Lane, Box 431
Easton, Pennsylvania 18044

Brodhead-Garrett Company
4560 East 71st Street
Cleveland, Ohio 44105

Columbus Clay Company
1331 Edgehill Road
Columbus, Ohio 43212

Dick Blick Company
P.O. Box 94636
Cleveland, Ohio 44101-4636

Hunt Manufacturing Company
230 S. Broad Street
Philadelphia, Pennsylvania 19102

John R. Green Company
411 W. Sixth Street
Covington, Kentucky 41011

Lily Mills Company
Bennett Building
High Point, North Carolina 27261

M. Grumbacher, Inc.
460 W. 34th Street
New York, New York 10001

Milton Bradley, Inc.
443 Shaker Road
East Long Meadow, Massachusetts 01028

Sax Arts & Crafts
P.O. Box 2002
Milwaukee, Wisconsin 53201

Stewart Clay Company
133 Mulberry Street
New York, New York 10013

The Craftool Company
No. 1 Industrial Road
Wood Ridge, New Jersey 07075

The Pariscraft Company
P.O Box 31
New Brunswick, New Jersey 08901

Weber-Costello Company
P.O. Box 2687
Jackson, Tennessee 38301

II. Visual Resources

A. Some Sources of Reproductions, Study Prints, and Three-Dimensional Replicas

African Studies Center
University of California
Los Angeles, California 90024

American Library Color Slide Co.
222 W. 23rd Street
New York, New York 10011

Argus Communications
7440 Natchez Avenue
Niles, Illinois 60648

Art Education, Inc.
28 E. Erie Street
Blauvelt, New York 10913

Artex Prints
Westport, Connecticut 06880

Art Extension Press
Box 389
Westport, Connecticut 06880

Artist Jr. Fine Arts Publishing Co.
1346 Chapel Street
New Haven, Connecticut 06511

Bro-Dart
P.O Box 923
Williamsport, Pennsylvania 17701

Contemporary Slides
29 W. 53rd Street
New York, New York 10019

Educational Dimensions Corporation
P.O. Box 126
Stamford, Connecticut 06904

Fine Arts Publications
1346 Chapel Street
New Haven, Connecticut 06511

Frederick A. Praeger, Inc.
111 Fourth Avenue
New York, New York 10003

Institute of Visual Communication
40 E. 49th Street
New York, New York 10017

Light Impressions
P.O. Box 940
Rochester, New York 14603

Museum Collections
Dept. S, Box 999
Radio City Station
New York, New York 10019

Museum of Modern Art
11 West 53rd Street
New York, New York 10019

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Gallery of Art
The Extension Service
6th & Constitution, N.W.
Washington, D.C. 20565

New York Graphic Society
10 Greenwich Avenue
Greenwich, Connecticut 06830

Oestreicher Prints, Inc.
43 W. 56th Street
New York, New York 10022

Pflaum Standard
8121 Hamilton Avenue
Cincinnati, Ohio 45232

Phi Delta Kappan
Eighth & Union
P.O. Box 789
Bloomington, Indiana 47402

Scholastic Magazines, Inc.
900 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Shorewood Reproductions, Inc.
10 E. 53rd Street
New York, New York 10022

SVE (Society for Visual Education)
1345 Diversey Parkway
Chicago, Illinois 60607

The University Prints
21 East Street
Winchester, Massachusetts 10890

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

Note: Most major museums and galleries offer reproductions or three-dimensional replicas of some of their holdings. Request lists.

B. Some Sources of Slides, Filmstrips, and Film Loops

Harry N. Abrams
100 E. 59th Street
New York, New York 10022

Alarion Press
P.O. Box 1882
Boulder, Colorado 80306

American Craftman's Council
44 W. 53rd Street
New York, New York 10019

American Library Color Slide Co.
222 W. 23rd Street
New York, New York 10011

Art Education, Inc.
28 E. Erie Street
Blauvelt, New York 10913

Art in Society
University of Wisconsin - Extension
610 Langdon Street
Madison, Wisconsin 53706

Artist Jr. Fine Arts Publishing Co.
1346 Chapel Street
New Haven, Connecticut 06511

Bailey Film Associates
11559 Santa Monica Boulevard
Los Angeles, California 90025

Beaux Art Slides
116 Nassau Street
New York, New York 10038

EAV
Pleasantville, New York 10570

Harry Hester and Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

Imaginus, Inc.
R.R. 1, Box 552
Lee, Massachusetts 01238

International Film Bureau
332 S. Michigan Avenue
Chicago, Illinois 60604

Jam Handy Organization
2900 E. Grand Blvd.
Detroit, Michigan 48233

Miller-Brody Productions
342 Madison Avenue
New York, New York 10017

Museum of Modern Art
11 W. 53rd Street
New York, New York 10019

National Gallery of Art Extension Programs
Extension Service, National Gallery of Art,
Washington, D.C. 20565

Popular Science Publishing Co.
Audio-Visual Division
355 Lexington Avenue
New York, New York 10017

Konrad Prothman Associates
2378 Soper Avenue
Baldwin, New York 11510

Sandak, Inc.
180 Harvard Avenue
Stamford, Connecticut 06902

Scholastic Magazines, Inc.
906 Slyvan Avenue
Englewood Cliffs, New Jersey 07632

Universal Color Slide Co.
132 W. 32 Street
New York, New York 10001

Visual Education, Inc.
4546 Via Maria
Santa Barbara, California 93105

WASP Filmstrips
Palmer Lane West
Pleasantville, New York 10570

Wilton Art Appreciation Programs,
Reading and O'Reilly, Inc.
P.O. Box 302, 2 Kensett Avenue
Wilton, Connecticut 00897

C. Some Sources of Films and Video Cassettes

ACI Films
35 West 4th Street
New York, New York 10036

Agency for Instructional Technology
Box A
Bloomington, Indiana 47401

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

Contemporary Films
330 W. 42nd Street
New York, New York 10036

Coronet Instructional Films
65 E. South Water Street
Chicago, Illinois 60601

Encyclopedia Britannica Educational Corp.
425 N. Michigan Avenue
Chicago, Illinois 60611

Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

III. Library Resources

A. Some Art Books for Middle/Secondary School Students

Architecture and Environment

Cook, John W. and Klotz, Henrich. *Conversation with Architects.* New York: Praeger Publications, 1973.

Crouch, Dora P. *History of Architecture: Stonehenge to Skyscrapers*. New York: McGraw-Hill Book Co., 1985.

Fleming, J., Hugh Honour, and Nikolaus Pevsner. *The Penguin Dictionary of Architecture*. New York: Penguin Books, 1974.

Fletcher, Banister. *A History of Architecture*. London: Athlone Press, 1975.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc., 1984.

Norwich, John Julius, ed. *Great Architecture of the World*. New York: Random House and American Heritage Publishing Co., 1975.

Art Criticism and Aesthetics

Brody, Harry S. *The Role of Imagery in Learning*. Los Angeles: The Getty Center for Education in the Arts, 1987

Feldman, Edmund Burk. *Varieties of Visual Experience*. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981.

Mittler, Gene. *Art in Focus*. Mission Hills, California: Glencoe Publishing Co., 1989.

Pepper, Stephen C. *Principles of Art Appreciation*. Reprint of 1949 ed. Westport, Connecticut: Greenwood Press, 1987.

Ragins, Rosalind. *Art Talk*. Mission Hills, California: Glencoe Publishing Co., 1988.

Read, Herbert. *The Meaning of Art*. Reprint of 1931 ed. Denver: Arden Press, 1977.

Taylor, Joshua. *Learning to Look: A Handbook for the Visual Arts*, 2nd edition. Chicago: The University of Chicago Press, 1981.

Weitz, Morris. *Problems in Aesthetics: An Introductory Book of Reading*. 2nd edition. New York: Macmillan Publishing Co., 1970.

Art History

Armstrong, Tom, et al. *200 Years of American Sculpture*. Boston: David R. Godine, Publisher, Inc., 1976.

Ashton, Robert and Jozefa Stuart. *Images of American Indian Art*. New York: Walker and Company, 1977.

Batterberry, Michael. *Chinese and Oriental Art*. New York: McGraw-Hill, 1973.

Beaton, Cecil, Walter Hardy and Gail Buckland. *The Magic Image: The Genius of Photography from 1839 to the Present Day*. Boston: Little, Brown, and Co., Inc., 1975.

Broder, Patricia J. *American Indian Painting and Sculpture*. New York: Abbeville Press, Inc., 1981.

Brommer, Gerald F. *Discovering Art History*. Worcester, Massachusetts: Davis Publications, 1987.

Canaday, John. *Mainstreams of Modern Art*, 2nd edition. New York: Holt, Rinehart, and Winston, 1981.

Cervantes, Maria Antonieta. *Treasures of Ancient Mexico*. New York: Crescent Books, 1978.

Christensen, Erwin O. *Primitive Art*. New York: Thomas Y. Crowell Co., 1955.

Davis, Beverly Jeanne. *Chant of the Centuries: A History of the Humanities—The Visual Arts and Their Parallels in Music and Literature*. Austin, Texas: W. S. Benson & Company, 1969.

Dover, Cedric. *American Negro Art*. Greenwich, New York: Graphic Society, 1969.

Elsen, Albert E. *Purposes of Art*. 4th ed. New York: Holt, Rinehart and Winston, Inc., 1981.

Emmerich, Andre. *Art before Columbus*. New York: Simon and Schuster, 1983.

Feldman, Edmund. *The Artist*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982.

Feldman, Edmund. *Thinking About Art*. Englewood Cliffs, New Jersey: Prentice-Hall, 1984.

Freestone, Colin S. *The South East Asian Village*. London: George Philip and Son, 1974.

Gardner, Helen. *Art Through the Ages*. 7th ed. New York: Harcourt Brace Jovanovich, Inc., 1980.

Goldstein, Ernest. *Creating and Understanding Art*, Book I and II. Champaign, Illinois: Gerrard Publishing Co., 1987.

Goldstein, Ernest. *Let's Get Lost in a Painting* (series of four books). Champaign, Illinois: Gerrand Publishing Co., 1984.

Goldwater, Robert, and Treves Marco, eds. *Artists on Art*. New York: Pantheon Books, 1972.

Gombrich, Ernst H. *The Story of Art*. 13th ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1983.

Greer, Germaine. *The Obstacle Race: The Fortunes of Women Painters and Their Work*. New York: Farrar, Straus, Giroux, 1979.

Harris, Ann Sutherland and Nochlin, Linda. *Women Artists*: 1550-1950. New York: Alfred Knopf, Inc., 1976.

Hartt, Frederick. *Art: A History of Painting, Sculpture, and Architecture*. 2 vols. New York: Harry N. Abrams, Inc., and Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976.

Highwater, Jamake. *Arts of the American Indians: Leaves from the Sacred Tree*. New York: Harper and Row Publishers, Inc., 1983.

Hillier, Bevis. *The Style of the Century, 1900-1980*. New York: E. P. Dutton, 1983.

Hobbs, Jack and Salome, Richard. *The Visual Experience*. Worcester, Massachusetts: Davis Publications, Inc., 1991.

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Janson, H. W. *History of Art for Young People*, 3rd ed. New York: Harry N. Abrams, Inc., 1987.

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Lerner Publishing Co., Minneapolis, Minnesota. Ten books on art history by various authors, for young readers.

Leuzinger, Elsy. Africa: *The Art of the Negro Peoples*. New York: McGraw-Hill Book Co., 1960.

Lippard, Lucy R. *Pop Art*. New York: Oxford University Press, 1966.

McCarter, William and Rita Gilbert. *Living with Art*. New York: Alfred A. Knopf, Inc., 1985.

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Murray, Peter and Linda. *The Penguin Dictionary of Art and Artists*. 4th ed. New York: Penguin Books, Ltd., 1978.

Morman, Jean M. *Wonder Under Your Feet*. New York: Harper and Row, 1973.

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Bruzeau, Maurice. *Alexander Calder*. New York: Harry A. Abrams, Inc., 1979.

Feaver, William. *Masters of Caricature: From Hogarth and Gilray to Scarfe and Levine*. New York: Alfred E. Knopf, Inc., 1981.

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Rubin, William, ed. *Pablo Picasso: A Retrospective*. Boston: New York Graphic Society Books, 1980.

Slatkins, Wendy. *Women Artists in History: From Antiquity to the 20th Century*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985.

Snyder, Robert R. *Buckminster Fuller: An Autobiographical Monologue/Scenario*. New York: St. Martin's Press, Inc., 1980.

Art Materials

Cooke, Hereward Lester. *Painting Lessons from the Great Masters*. New York: Watson Guptill Publications, 1967.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*, 4th ed. New York: Viking-Penguin, Inc., 1981.

Timmons, Virginia T. *Art Materials, Techniques, and Ideas*. Worcester, Massachusetts: Davis Publications, Inc.

Computer Graphics

Jannel, Annabel, and Rocky Morton. *Creative Computer Graphics*. New York: Cambridge University Press, 1984.

Lewell, John. *Computer Graphics: A Survey of Current Techniques and Applications*. New York: Van Nostrand Reinhold Co., Inc., 1985.

Wendz, Budd. *Paper Movie Machines: Mini Movies Ready to Make*. San Francisco: Troubadour Press, Inc., 1983.

Whitney, John. *Digital Harmony on the Complementarity of Music and Visual Art*. New York: McGraw-Hill Book Company, 1980.

Wilson, Mark. *Drawing with Computers*. New York: The Putnam Publishing Group, 1985.

Crafts

Chamberlain, Marcia and Candall Crocket. *Beyond Weaving*. New York: Watson Guptill Co., 1974.

McCreight, Tim. *The Complete Metalsmith: An Illustrated Handbook*. Worcester, Massachusetts: Davis Publications, Inc., 1984.

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Sprintzen, Alice. *Crafts: Contemporary Design and Technique*. Worcester, Massachusetts: Davis Publications, Inc., 1986.

Stribling, Mary Lou. *Crafts From North American Indian Art: Techniques, Designs and Contemporary Applications*. New York: Crown Publications, Inc., 1975.

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Design

Albers, Josef, *Interaction of Color*, rev. ed. New Haven, Connecticut: Yale University Press, 1975.

Bevlin, Marjorie Elliott. *Design through Discovery*: Brief Edition. New York: Holt, Rinehart, and Winston, 1980.

Cheatham, Frank, and Cheatham, Jane Hart. *Design Concepts and Application*. Baltimore, Maryland: University Park Press, 1983.

Clark, Gilbert and Enid Zimmerman. *Art/Design Communicating Visually*. Blauvelt, New York: Art Education, Inc., 1984.

Ellingor, Richard G. *Color Structure and Design*. New York: Van Nostrand Reinhold Company, 1980.

Laver, David. *Design Basics*, 2nd ed. New York: Holt, Rinehart, and Winston, 1979.

Lidstone, John. *Design Activities in the Classroom*. Worcester, Massachusetts: Davis Publications, Inc., 1977.

Verity, Enid. *Color Observed*. New York: Van Nostrand Reinhold Company, 1980.

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Brommer, Gerald F. *Drawing, Ideas, Materials, and Techniques*. Worcester, Massachusetts: Davis Publications, Inc., 1978.

Gatto, Joseph. *Drawing Media and Techniques*. Worcester, Massachusetts: Davis Publications, Inc., 1986.

Horn, George, F. *Cartooning*. Worcester, Massachusetts: Davis Publications, Inc., 1965.

James, Jane H. *Perspective Drawing*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981.

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Sheaks, Barclay. *Drawing Figures and Faces*. Worcester, Massachusetts: Davis Publications, Inc., 1986.

Sheppard, Joseph. *Anatomy: A Complete Guide for Artists.* New York: Watson Guptill Publications, Inc., 1975.

Wilson, Brent, Al Hurwitz, and Marjorie Wilson. *Teaching Drawing from Art.* Worcester, Massachusetts: Davis Publications, Inc., 1986.

Fiber Arts

Brown, Rachel. *The Weaving, Spinning, and Dying Book.* New York: Alfred A. Knopf, Inc., 1978.

Meilach, Dona Z. *Contemporary Batik and Tie-Dye: Methods, Inspiration, Dyes.* New York: Crown Publishing, Inc., 1973.

Termini, Maria. *Silkscreening.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1978.

Film Making and Video

Eastman Kodak Company. *Movies and Slides without a Camera.* Rochester, New York: 1972.

Halas, John. *The Technique of Film Animation.* Woburn, Massachusetts: Focal Press, 1976.

Laybourne, Kit. *The Animation Book: A Complete Guide to Animated Film Making—From Flip-Books to Sound Cartoons.* New York: Crown Publishing, Inc., 1979.

Piper, James. *Personal Film Making.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975.

Jewelry

Ferre, R. Duane. *How to Make Wire Jewelry.* Radnor, Pennsylvania: Chilton Book Company, 1980.

Meilach, Dona Z. *Ethnic Jewelry: Design and Inspiraton for Collectors and Craftsmen.* New York: Crown Publishers, Inc., 1981.

Lettering and Calligraphy

Cataldo, John. *Lettering,* rev. ed. Worcester, Massachusetts: Davis Publications, Inc., 1983.

Cataldo, John. *Pen Calligraphy.* Worcester, Massachusetts: Davis Publications, Inc., 1979.

Painting

Porter, Al. *Expressive Watercolor Techniques*. Worcester, Massachusetts: Davis Publications, Inc., 1982.

Sheaks, Barclay. *Painting with Acrylics: From Start to Finish*. Worcester, Massachusetts: Davis Publications, Inc., 1972.

Photography

Craven, George M. *Object and Image*. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982.

Feininger, Andreas. *The Complete Photographer*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.

Patterson, Freeman. *Photography and the Art of Seeing*. New York: Van Nostrand Reinhold Company, Inc., 1979.

Printmaking

Ross, John and Clare Romane. *The Complete Relief Print*. New York: Free Press-Macmillan, 1974.

Sculpture

Hall, Carolyn Vosburg. *Soft Sculpture*. Worcester, Massachusetts: Davis Publications, Inc., 1981.

Meilach, Dona Z. *Soft Sculpture and Other Soft Art Forms*. New York: Crown Publications, 1974.

Meilach, Dona Z. and Melvin Meilach. *Box Art: Assemblage and Construction*. New York: Crown Publications, Inc., 1975.

Visual Perception

Arnheim, Rudolf. *Art and Visual Perception*. Berkeley, California: University of California Press, 1969.

Arnheim, Rudolf. *Visual Thinking*. Berkeley, California: University of California Press, 1969.

Bloomer, Carolyn. *Principles of Visual Perception*. New York: Van Nostrand Reinhold Company, 1974.

B. Periodicals for Students

Art and Man: 730 Broadway, New York, New York 10003.

School Arts: Davis Publications, Inc., 50 Portland Street, Worcester, Massachusetts 011608.

Arts and Activities: 591 Camino de la Reina, Suite 200, San Diego, California.

C. Art Books, Periodicals and Videotapes for Teachers

Books on Art Education

Baker, David W. *The Family in Modern Art.* Cheseborough-Ponds Inc., Lever Brothers Company (Inc.) and Shedds Food Products, 1987.

Chapman, Laura. *Approaches to Art in Education.* New York: Harcourt, Brace, Jovanovich, 1978.

Chapman, Laura. *Instant Art, Instant Culture: The Unspoken Policy for American Schools.* New York: Teachers College Press, 1982.

Dobbs, Stephen, ed. *Arts Education and Back to Basics.* Reston, Virginia: National Art Education Association, 1979.

Eisner, Elliot. *Educating Artistic Vision.* New York: Macmillan Publishing Company, Inc., 1972.

Feldman, Edmund. *Becoming Human Through Art.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Gardner, Howard. *The Arts & Human Development.* New York: John Wiley & Sons, 1973.

Gardner, Howard. *Art, Mind, & Brain.* New York: Basic Books, Inc., 1982.

The Getty Center for Education in the Arts. *Beyond Creating: The Place for Art in America's Schools.* Los Angeles: 1985.

The Getty Center for Education in the Arts. *Discipline-Based Art Education: What Forms Will It Take?* Los Angeles: 1987.

Hurwitz, Al. *Programs of Promise: Art in the Schools.* New York: Harcourt Brace Jovanovich, Inc., 1972.

Lowenfield, Viktor and Lambert Brittain. *Creative and Mental Growth,* 7th ed. New York: Macmillan Publishing Company, Inc., 1983.

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Michaels, John A. *Art and Adolescence: Teaching Art at the Secondary Level*. New York: Teacher College Press, 1983.

National Assessment of Education Progress. *Art and Young Americans*, 1974-79. Denver: 1981.

The National Art Education Association. *Research Readings for Discipline-Based Art Education: A Journey Beyond Creating*. Reston, Virginia: 1988.

Ohio Art Education Association. *Making the Museum Connection: Ohio-Area Museum Resource Guide*. Toledo: 1987.

Ohio Department of Education. *The Fine Arts and Physical Education*. Columbus: 1983.

Parsons, Michael J. *How We Understand Art*. Cambridge, United Kingdom: Cambridge University Press, 1987.

Qualley, Charles. *Safety in the Artroom*. Worcester, Massachusetts: Davis Publications, Inc., 1986.

Smith, Ralph. *Excellence in Art Education, Ideas and Initiatives*. Reston, Virginia: National Art Education Association, 1986.

Tollifson, Jerry and Lincoln Pain. *What's an Art Curriculum for, Anyway?* Columbus: Ohio Department of Education, 1980.

Discipline Based Art Education. The Journal of Aesthetic Education, Special Edition. Champaign, Illinois: The University of Illinois Press, Summer 1987.

Wachowiak, Frank. *Emphasis Art*, 4th ed. New York: Harper and Row Publications, Inc., 1985.

Wilson, Marjorie and Brent Wilson. *Teaching Children to Draw*. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1988.

Books on Art in Special Education and Gifted and Talented

Clements, Claire B. and Clements, Robert D. *Art and Mainstreaming*. Springfield, Illinois: Charles C. Thomas Company, 1984.

Hurwitz, Al. *The Gifted and Talented in Art: A Guide to Program Planning*. Worcester, Massachusetts: Davis Publications, Inc., 1984.

Uhlin, Donald, and Edith de Chiara. *Art for Exceptional Children*, 3rd ed. Dubuque, Iowa: William C. Brown Publishing Company, 1984.

Periodicals

American Artist: 1515 Broadway, New York, New York 10036.

Art and Man: 730 Broadway, New York, New York 10003.

Art Education: Journal of the National Art Education Association: 1916 Association Drive, Reston, Virginia 10012.

Art Forum: 65 Bleeker St., New York, New York 10012.

Art in America: 542 Pacific Ave., Marion, Ohio 43302.

Art News: 43 W. 38th St., New York, New York 10018.

Arts and Activities: 591 Camino de la Reina, Ste. 200, San Diego, California 92101.

Arts Magazine: 23 E. 26th Street, New York, New York 10010.

Design for Arts in Education: Heldref Publications, 4000 Albemarle St., N.W., Washington, D.C. 20016.

Design Quarterly: MIT Press, Journals Division, 55 Hayward St., Cambridge, Massachusetts 02142.

Journal of Aesthetics and Art Criticism: Society for Aesthetics, Temple University, Philadelphia, Pennsylvania 19122.

School Arts: Davis Publications, Inc., 50 Portland St., Worcester, Massachusetts 01608.

Studies in Art Education: A publication of the National Art Education Association, 1916 Association Dr., Reston, Virginia 22901.

The Journal of Aesthetic Education: University of Illinois Press, 54 E. Gregory Drive, Champaign, Illinois 61820.

Total copies printed: 10,000
Unit cost: $3.22
Publication date:8/92

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